

**The Technique
of the Picture Story**

A PRACTICAL GUIDE TO THE PRODUCTION OF VISUAL ARTICLES

The Technique of the Picture Story

BY DANIEL D. MICH, Executive Editor • EDWIN EBERMAN, Art Director
LOOK MAGAZINE

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THE TECHNIQUE OF THE PICTURE STORY

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Foreword

IN THE FALL of 1944 the Washington Square Writing Center of New York University announced the first course ever offered in *The Technique of the Picture Story*. Lectures delivered in that course expanded, revised, and given a sharper discipline of form, helped to provide the basis for this volume. Some of the picture sequences here collected were among those to which reference was made in the lectures and class discussions.

The publication of this book will be a further corrective to those who believe that nothing important can be taught about writing, photography, or any other art form who believe that significant judgment must spring from intuition. Although the authors of this book, who conducted the lecture course itself, would readily admit the importance of those judgments which elude precise formulation and recognize that some persons have unusual talents in one or another area of expression, they believe no less firmly in the value of training. They know the waste that must result in a publishing house or in any other kind of business where knowledge gained from experience is not collected, refined, and shared with others through some method deliberately arrived at. The necessity for education was there whether or not the University had a part in it. The picture story was obviously a union of picture and text. It was not to be assumed, however, as the editors of *LOOK* discovered, that a good writer would know picture values, or that an experienced photographer would recognize the story angle, or know the words which would illuminate a picture. When all allowances had been made for special talents, competence in this new pictorial method was clearly not all intuitional; there remained much that could be learned.

This volume is important, too, as another clear sign that the world of communications is One World. The days have passed when professional insularity was possible. Radio, television, books, magazines, pictures, facsimile, broadcasting, wire recordings, these and other still undiscovered techniques are merely alternative methods, one better suited than another to a particular occasion. They have but one unifying

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Introduction

THIS VOLUME has a double significance for American readers. It is a source and reference book for the general public and free lance writers who want to learn the goals and methods of picture-magazine publishing; it is a practical textbook for teaching the techniques and procedures of picture writing, the most radical and recent advance in modern journalism. In a sense *The Technique of the Picture Story* is a *Das Kapital* in the publishing world. Not wholly that, of course. But it is a pioneer book of principles in a revolution that impresses this writer as touching some of the fundamentals of present-day publishing, from newspapers and magazines to textbooks.

Our civilization has had various revolutions and evolutions in its methods for disseminating information. It had one when Europe substituted print for the news-bearing minstrel of medieval days, when it discarded wandering bards roaming from castle to castle and singing the prowess of their chieftains, and turned to the corantos and broadsheet ballads which recorded in print the adventures minstrels had been chanting. But when the bird gave way to the balladmonger, when oral transmission of news was superseded by type, by intellectualized symbols that only the learned could understand, often imperfectly, journalism lost a personal appeal, an emotional quality, a universality it has never recaptured. There were always those who could understand word-of-mouth communication, but not print.

Pictures were printed from wood blocks and used as a medium of communication long before the discovery of movable types. (The letters in our alphabet were once pictures.) But after the arrival of type, pictures became mere ornaments or illustrative aids to uninteresting printed pages. They continued in use because inked symbols

of words and ideas were not adequate to convey information. Word symbols lacked the drama, the sensuous appeal, the realism, the universality that pictures possessed. But after the invention of movable types in 1476, the primary purpose of pictures was for illustration—to supplement or reinforce the printed text.

It has been only a half century since we began learning anew the power and possibilities of pictures, their values in communications. The stereopticon views of a bygone era were a plaything, largely a luxury. The cinematograph was for the diversion of children and grown-ups with juvenile minds. Educated men and women apologized when they were seen coming from motion picture shows. Comic strips were condemned even for children.

But all these uses of pictures and drawings were conditioning factors in a progressive communications revolution. Little by little, reproduction of pictures was improved. Little by little, their mass appeal came to be recognized. So-called yellow journalism popularized the comics. Motion pictures introduced newsreels and dramatized Dickens and Thackeray. Advertisers dared cartoons and humorous sketches to overcome sales resistance. Like so many other radical movements in history, the demand for pictures was from the masses upward. Then in journalism came *The Mid-Week Pictorial Photo History*, and eight years ago *Life* and *LOOK*, with their purpose to glorify pictures, to make them dominate the magazine page, to have them tell the story, using explanatory text in a subordinate position.

That was the beginning of a revolution that has grown to a point where a dozen or more of the great publishing houses in the United States are experimenting with full-length visual books—volumes that tell their story or develop their thesis with a minimum of reading material instead of in print with accompanying illustration. And it is the principles and procedures of this revolution in editing and publishing that *The Technique of the Picture Story* presents.

To date, the goal in picture writing is an integration of pictures and running commentary. An amount of explanatory text, however, is still regarded as a necessity. Pictures are not expected to replace words. Certainly they will not in most books, but they will wholly in many. This new language for mass readers is in its infancy. It hasn't yet learned to walk confidently without aid. Yet, actually, one of the inspirations the reader receives from *The Technique of the Picture Story* is that the new world language of pictures will also give us a new world of picture literature. Some day there will be Tolstois, Thackerays, and Poes in picture production who will write without words, and with the sensuous appeal and power that vivid pictures always have. These writers in the visual language of the future will sway classes of people that have never been reached before in ways that have never been touched.

Paul A. McGhee's explanation of this volume in his foreword recalls early days in the colleges of law, when barristers contended that law could be learned only in the offices of practicing attorneys. It brings to mind current criticism of schools of journalism, not so insistent as in other days, that reporting and newspaper editing cannot be taught. Great lawyers and star reporters probably cannot be produced in the schools. It may be that the bar and the newspaper office are the only places where they can be developed. But the fundamentals of law and the craft of reporting and editing can be transmitted. Education has proved it can send men to the attorney's office and the editorial room, young men and women who have been given the rudiments of their vocations and been guided beyond many of the defeats that baffle every beginner.

The Technique of the Picture Story, a pioneer text in a pioneer field of magazine making, may need Mr. McGhee's explanation. But it must also be welcomed by

everyone interested in the advance of journalism. Maybe no great picture writers will be produced through study of this volume alone. Possibly great picture writers like star reporters can be created only in the picture magazine office—in the daily drill and dreams and drama of conveying information through the medium of visual presentation. But young men and women with ambition to become picture producers or writers can gain from this volume the practical fundamentals of the new visual language. The information essential to a successful beginning is between the covers of this book.

I have been so much stimulated from merely reading it that I wish I had the art and the craft to write this introduction in pictures unaccompanied by text—in the art that has possibilities of becoming the print language of the nations.

M. LYLE SPENCER
Dean, School of Journalism
Syracuse University

Four Basic Uses of Pictures

IF THIS BOOK fulfills its purpose it will show how in recent years periodicals have devised a technique of blending pictures with words to create a new means of communication. The book will also analyze that technique for the benefit of those who wish to understand it and perhaps work with it.

Let us confess at the outset that the new technique is in its infancy. Only the merest beginning has been made in developing it as a conveyor of information.

That beginning however has been impressive. Millions of persons throughout the world are now reading the picture language which appears on most of the pages of this book—a language largely developed in the last decade.

Proper understanding of this language begins with understanding the various ways in which modern periodicals employ pictures and by pictures are meant not only photographs but also drawings, printings, charts, graphs, cartoons and other means of visual communication. A glance at one of today's successful picture magazines will reveal that much of its editorial content is the work of crayon pen and brush as well as camera.

Fortunately for the picture story writer or picture story producer as some editors prefer to call him, he has the same important role in creating a story utilizing drawings as in creating one done with photographs. His is the responsibility for planning, for developing the story line, as the Hollywood phrase goes, or getting the

right angle—as magazine editors often say and for writing captions and text so that words blend with pictures into a smooth cohesive whole.

It is not an easy kind of writing. Some expert craftsmen, dealers in words for twenty years or more, find it beyond them. Others balk at spending three fourths of their time in planning and supervising—as the picture story producer often must do—and only one fourth at the typewriter. Yet for the man or woman with a genuine feeling for the medium there is a deep personal satisfaction in producing and writing picture articles.

The role of the writer will be discussed in greater detail later in this book. Our chief concern in this chapter is with modern methods of using pictures in periodicals. More or less arbitrarily we have decided that there are four basic methods. Many other analyses are possible but these four categories cover virtually every published picture.

1. ILLUSTRATION FOR TEXT

For years newspapers and magazines have illustrated and decorated text articles with drawings and photographs. Empirically that does not transform a text article into a picture story, as many writers erroneously assume. The illustration of text is not a primary concern of this book, but in any study of the picture story technique it must be noted that there is a difference between using pictures as illustrations and using them to

tell a story or develop a thesis

Pictures used as illustrations do serve useful purposes they dress up the printed page make it more attractive they add to the story's impact on the reader they increase readership But so used they are merely adjuncts to words

2 PICTURE TEXT COMBINATIONS

In this category lies the modern picture magazine's most important contribution to the art of communication It is the category to which most of this book is devoted

Obviously any article in which text and pictures are combined is a picture-text combination in one sense In this book however the words picture-text combination are used to describe an article in which the storytelling is done by *related* pictures arranged in some form of continuity The text in such an article is important but subordinated to the pictures and much of it is presented in the form of *related* captions

Such an article is rarely if ever the work of one person The key to success in handling the picture story is collaboration — teamwork A team of three is just about the irreducible minimum — writer, photographer and layout artist In actual magazine-office practice four, five or more persons are involved in the preparation of virtually every article

3 PURE PICTURE STORIES

Examples of picture stories requiring no text at all are scarce indeed but this chapter presents a few which are close enough to the ideal to be called pure picture stories Teamwork is as necessary in the preparation of these stories as in others They are seldom obtained by chance the photographer and his subjects almost always owe their fortunate relationship to the planning and arranging of a picture-story producer or writer and both photographer and writer owe at least part of the printed result to the collaboration of the layout department which

helps to present the pictures effectively and dramatically

4 PICTURE STORIES WITHIN TEXT STORIES

Magazines often employ a picture story continuity within a text story to increase readership by making the story visually appetizing They are most likely to use the device when the story is on a serious subject Tests among all kinds of readers demonstrate that such picture continuities enormously increase the reading time spent on these articles

This device of course embodies a combination of categories 1 and 2 or more rarely 1 and 3

Reader tests show that the connected picture story used as illustration often gets twice the readership given to the text it accompanies yet the tests also reveal that the text benefits from the picture story often getting twice the reader time it would receive if it were presented alone

To summarize most important here is classification No. 2 the picture text combination involving use of *related* pictures in some form of continuity

The creation of such an article is usually the result of collaboration among three or more persons

Most of the time of a picture story producer or writer (the term will be used interchangeably) is spent in planning the article in arranging for photography or art work and in supervising the work of photographer or artist Only a fraction of his time is spent in actual writing

That actual writing however may determine the success or failure of the article For the role of the text is to help the pictures tell their story with utmost effectiveness and to blend with them into an integrated narrative containing as many facts as space permits

On the following two pages there is one example of each of the four categories mentioned in this chapter Several other published samples from the four categories are on following pages with a discussion of problems peculiar to each

Published Examples of the Four



WHY YOUR CHILD NEEDS SEX EDUCATION

By BENNET S. BROVIE and CLAYTON HOBBS BROVIE
Parents' Magazine



It is a common mistake to think that sex education is a subject that should be left to the schools. In fact, it is a subject that should be discussed at home. The parents are the first and most important teachers of their children. It is their duty to provide them with the facts of life in a way that is appropriate to their age and understanding. This is not a task that should be left to chance or to the whims of the school system. It is a responsibility that must be met with care and thought.

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Illustrated Text

The photograph above was posed especially to illustrate an article on sex education. Because of the nature of the subject, the picture had to possess charm and dignity.



BLOOD PLASMA Saves American Flier

Quartzite Island in Tarkenton Bay about
how your blood keeps you healthy and strong

When World War II broke out, the United States was in a state of emergency. The government was looking for ways to boost the morale of the troops and the civilian population. One of the ways they found was through the use of blood plasma. It was a powerful and effective treatment that could save lives. The story of how it was used to save an American flier is a testament to the power of this remarkable substance.



Picture-Text Combination

A pictorial chronology is blended with a text block and brief captions to tell the story of an American flier, wounded in action, whose life was saved by blood plasma.

Basic Uses of Pictures in Magazines



This is one spread of a *Life* story on modern dances. The pictures tell their own story, the one line captions were written chiefly to provide background information.

Pure Picture Story



A picture continuity done with drawings is here used as illustration for text. With captions the picture story is complete in itself but also adds to text readership.

Picture Story Within Text



John L. Lewis at 63 A sincere, able, egotistical man In 1919 he said, "We cannot fight our Government. Today he has decided that he can fight it. His weapons are a bedrock sense of righteousness, a full mind, a vocabulary like Shakespeare and a voice like a bull at Bashan."

ILLUSTRATED TEXT The editors' problem in this two-page story was to illustrate a text article analyzing the actions and motives of John L. Lewis. Suggestions for the use of caricatures, cartoons and printings were discarded in favor of photographs because Mr. Lewis is such a mobile and picturesque camera subject. The four pictures published with the article were culled from hundreds. The picture



ILLUSTRATED TEXT This famous picture of Mrs. Eleanor Roosevelt rubbing noses with a Maori Indian in New Zealand was first used as the lead illustration for a text article. It has been reprinted by magazines and hundreds of newspapers and was named the best picture of the year by editors of 1911 *The Illustrated Britannica*. This photograph has elements continually sought but seldom found by picture-

ELEANOR ROOSEVELT

The woman nobody understands

By MARY HORNADAY

Veteran Washington reporter correspondent for the Christian Science Monitor

Eleanor Roosevelt has lived 11 widely publicized years in the White House. Yet few Americans understand her. At times Mrs. Roosevelt has not fully understood herself. But this she does know: she would rather be wrong than miss a chance to help someone.

To understand Mrs. Roosevelt, one must keep in mind an orphaned childhood, a self-conscious girlhood, a beloved father with a weakness for alcohol, and a marriage dominated for years by a mother-in-law.

In her writings Mrs. Roosevelt has been candid about her girlhood. Her first memories are of a mother ashamed of her little girl who had not inherited the Hall family beauty. The child writhed with embarrassment while her mother apologized to friends, "She is such a funny child, so old fashioned."

Eleanor loved her father whose drinking led to his death and made her an orphan at 10. Afterward, she was reared by a grandmother who nourished her awkwardness by making her wear skirts above her knees when other young ladies wore skirts halfway down their legs. Rather than hear her grandmother say "no" so many times, she pretended not to want things she really desired intensely.

Even marriage to her distant cousin—handsome, popular Franklin—did not bring fullness of life to Eleanor. Her mother-in-law was always in the offing.

Mrs. Roosevelt is frank to admit that for years she suffered from having to share the planning of family activities with strong-minded Sara Delano Roosevelt, who had a house beside hers at Campobello Island the summer home, another in New York City, the town house, and who was complete mistress in the Roosevelt family home at Hyde Park in upstate New York.

In an attempt to free herself from the danger of too much maternal domination, Eleanor Roosevelt eventually built her own cottage at Hyde Park.

Out of this long chain of frustrations developed three character traits: (1) her desire to defy tradition; (2) her sympathy for those who are humanly or economically freer; (3) her tendency to underestimate herself.

Rebel in the White House

Seldom do those who marvel at Mrs. Roosevelt's actions relate them to past restraints. The White House, which she reached about the time the last of her children was grown, gave her the first real chance to soar.

She flung tradition out the window, refused secret service escorts, insisted on running the White House elevator. She conducted press conferences and began to take an active part in national affairs.

Toward the end of her life, the elder Mrs. Roosevelt used to visit her daughter in law's press conferences and listen with an expression of incredulity.

That Eleanor Roosevelt should be the first First Lady to revolt is in a way surprising. In some respects, the Roosevelts are more tradition-respecting than most families. Christenings are still elaborate ceremonies. Dickens' Christmas Carol is faithfully read each Christmas Eve and when her mother-in-law died, Mrs. Roosevelt wore deep mourning for months.

Her desire to help the weak has practically blinded Mrs. Roosevelt to the question of propriety involved in earning large sums of money as First Lady.

It has made her extremely unpopular among Southern whites who think of her first as champion of the Negro.

It led to her being flatly told to stay away from Detroit because race rioting there was laid to her efforts to help Negroes achieve economic equality.

But she does help the weak. And the unemployed West Virginian coal miners, for whom she promoted the Arthur Daley Subsidized Homestead project, hailed her with tears in their eyes as "sent by Jehovah."

Mrs. Roosevelt does what she can to check the worthiness of a case before she sends money, but a few persons take advantage of her good will. One woman wrote asking for a cow to give her baby fresh milk and when Mrs. Roosevelt sent a check, wrote back for a electric refrigerator to keep the milk cold.

She Doesn't Mind Criticism—If It's Personal

Some persons think Mrs. Roosevelt's great generosity and unselfishness are such assets in this world of hate and war that they approve almost anything she does. Others feel that often she is not wise in the way she uses these virtues, doing in the end more harm than good for those she wants to help.

Does criticism worry Mrs. Roosevelt? Yes and no. She never worries long over personal attacks—the kind that come from people who want her not to fight for a cause or to stay home more or who object to her serving hot dogs to the British King and Queen. But criticism really gets under her skin when it interferes with her intense desire to do something for somebody.

She was definitely upset when Marines in the Pacific gave her the cold shoulder because they had heard she was for keeping them out there six months after the war's end. Their attitude hurt, not because it was untrue but because it lessened her chances to cheer them.

She Belittles Her Influence

Scarcely had the Roosevelts settled down in the executive mansion when Republican Congressman Ed Nourse Rogers was seen emerging from the front door one day. With a sheepish look, she hastened to explain.

"I've been to see Mrs. Roosevelt. I had something I wanted done and it's going to be done."

Since then, hundreds of government officials and private citizens have learned the secret of getting things accomplished with the help of the President's wife. In most government departments a note from Mrs. R. gets attention second only to a message from the President.

During a decade hundreds of Mrs. Roosevelt's suggestions have borne fruit, yet it is almost impossible to get her to admit outright that she is responsible. A humilist born at her childhood as it keeps her from giving herself credit for her influence on government. Over and over she insists that she exerts no influence. "I don't think it is influence to take an interest in something," she said once. When, at one press conference

The First Lady

She pronounces it Roosevelt.
She addresses F.D.R. as "Franklin," refers to him as "the President."
She was 29 years old on Oct. 11.
Her wedding anniversary Mar. 17.
She had six children, five living and with one or more children (see page 64). Her sons and son-in-law are in service.

She makes occasionally to get a guest at ease, looks around for something, then pretends before accepting a cocktail.

She wears low heels.
Her hair was long, then short, is now long again.

She uses I petted when she remembers. (Daughter Anne at 12.)

Favorite adornments: a diamond necklace and one of tiger teeth.

Favorite diversions: knitting, croquet, attending the theater.

Favorite sports: horseback riding, swimming, bicycling.

Suppressed desire: to tell West Brook Pegler off just now.

story writers and photographers—a famous personality completely off guard in a most unusual situation. Achieving this off-guard natural quality in posed photographs is one of the most difficult problems of the picture story writer, because most people tend to freeze before the camera. The writer must learn to put his subjects at ease, get them relaxed in the presence of the camera.



PICTURE TEXT COMBINATION This is an excellent example of the planned and staged picture personality article stand by of the modern picture magazine. Among the ingredients contributing to its success are a widely known glamorous, highly photogenic subject blessed with naturalness as well as beauty, the picturesque background of Minnesota farm country, a supporting cast of people with flavor and

INGRID BERGMAN

Visits a Minnesota farm

And finds the 'land of sky blue water'
appealingly like her native Sweden

In 1833 the first Swede came up the Mississippi to discover the rolling beauty of Minnesota. Ninety years later another Nordic Ingrid Bergman, rediscovered the land so poetically named by the Indians—"Minnesota for water, 'kota' for sky blue."

When she went there to make a movie of Swedish Americans for distribution in Sweden by our Office of War Information, a LOOK editor and cameraman joined the trek. Snow piled in seven foot drifts, sleighs were faster than cars, the thermometer slid from zero to 30 below. But Ingrid milled and ski booted, snuggled down in Minnesota. She lived on the 320-acre farm of the Charles Swensons in Chicago County, shoveled snow, fed calves, pitched ice-frosted hay, chattered Swedish to her hosts, went to church, Laides Aid. It was no grand tour, but the kind of living Ingrid likes best. Because—although Sam Wood, who directed her in Paramount's "For Whom the Bell Tolls," says she will be Hollywood's top actress by next year—she is simple and completely unaffected. Her career is acting, her personal life her own. She only works in Hollywood, her home is in Rochester, New York, where her husband, Dr. Peter Lindstrom, is studying medicine. The four-year-old daughter, Pia, doesn't even know her mother is a movie star.



An accomplished sportswoman, Miss Bergman chose skis instead of snowshoes for a cross-country call with the doctor son of the Swenson family. Like many of her countrymen, she is strong and durable. Minnesota seemed to her as it did to early Swedish settlers, a rich and wonderful extension of the Scandinavian homeland.



She got up at five in snow-punctuated darkness, to watch Henry one of the six Swenson sons, do morning milking. Afterward, she ate a real farm breakfast. Although she looks willowy and frail in pictures like "Casablanca," she weighs a tough 130 pounds, is 5 feet 7½ inches tall.



Her farm favorites were the brown Duroc pigs—one learned to snatch them up expertly by one leg. She was born in Stockholm and is city-educated, but her husband's people had a farm in Sweden where she vacationed. "Every actor has a dream role," she says. "Gary Cooper wants to play a cowboy. I want to do a farm girl part."

character. Yet all these favorable factors would have been insufficient if the writer had not planned well, arranged a comprehensive shooting script, and set up the right situations for the photographer. If both writer and photographer had not learned Ingrid Bergman and their story line before starting out to take a picture. (Remainder of this article is on the two pages following.)

INGRID BERGMAN visits a Minnesota farm



the Led as Aid she met members of the Sweden Lutheran Church of Scandia. Left is the Rev. A. B. Walby and the pastor Miss Bergman's 73-year-old host, Charles Swenson, stands behind her.

Ingrid, in her middle twenties, looks even younger because she is so free from artifice. When David Selznick bought her to America for "Intermezzo," she came determined she would not crop her hair.

pluck her eyebrows or otherwise pour herself into a Hollywood mold. She never uses make-up, not even a touch of lipstick, because she feels that cosmetics mask her expressions before the camera.



Swenson family prayers were in Swedish. In Miss Bergman's honor, Deep to her far and a day of English during her three years in America, she still has a faint accent, untraceable to any country. Mr. Swenson, American-born, speaks Swedish fluently. But his wife, children and grandchildren prefer English.



Her hair was cropped two inches from her head for the role of Maria in "For Whom the Bell Tolls." Ingrid found the short cut so convenient that, vacationing in Rochester, N. Y., she kept it cropped with masculine scissors. For her new role in Edna Ferber's "Saragat Trunk," she will wear a wig.

The great photograph at the right was taken because the writer observed that Miss Bergman was particularly charming with old people and had the imagination to visualize a picture contrasting the actress' fresh youth with the sweet-lined face of the old lady at the spinning wheel. This picture was not in the original shooting script from which the photographer worked. That is often the case with the best ones.



On a spinning wheel from Sweden, Ingrid Bergman had her first spinning lesson. (She has a warm respect for homely accomplishments. Orphaned at 13, she became an actress despite the ob-

jections of relatives, struggle for recognition. She is one of the hardest workers in Hollywood, seldom goes to parties and hates "rests" between pictures. Yet she is not success-prone, nor self-inflated.)

When 88-year-old Mrs. Abraham Johnson (above) unaware of her pupil's identity asked "What is your name?" Mrs. Bergman said "Ingrid" and took the old woman in her arms and kissed her.

Scripts are important but they should not be followed so rigidly that they become strait jackets. Writers and photographers must be left free to shoot an unplanned picture when they see an opportunity. The photography on this article required four days, three of them beginning at 2 a.m. and lasting until night. Twenty-five situations were planned, 210 photographs taken, eight used.

The Battle of the North Atlantic

LOOK Photographer Frank Bauman Records the Drama of a North Atlantic Crossing



FRANK BAUMAN

The captain of a weather-beaten U S Coast Guard cutter stood on the bridge as the rolling swells of the North Atlantic lifted his vessel outward bound from an unnamed Eastern port.

The Battle of Britain may have been more exciting, he said, and people are talking of the North African campaign and the Second Front. But in the last analysis this is the battlefield, the stretch of sea between here and Britain. For if we lose here—we lose all. Here we simply cannot lose.

There is little glamour and less glory, on the North Atlantic run. All is ordered, scheduled, planned. At rendezvous hour, engine room signals in the bowels of a score of deep-laden merchant men ring "slow ahead" and from then until the sanctuary of a British port brings "finished with engines" the convoy moves inexorably eastward.

Despite the unceasing vigilance of its escorts—rugged, hard-hitting Coast Guard cutters, slim Canadian corvettes, destroyers manned by British, French and Polish sailors—the skulking subs still kill. Suddenly, a burning tanker lights the stormy midnight with a sickening glow. The convoy must not stop. Men die, their precious cargoes slip to the bottom of the sea. But other men grip wheels tighter, stare harder through gunights. The ships plow on—stubbornly.

On these pages LOOK Photographer Frank Bauman pictures such a voyage.

An officer sends messages with an Aldis lamp from the bridge wing of a U S Coast Guard cutter.



2 Binoculars are on the watch day and night. They can pick up a periscope wake in the dark. Lookouts work in shifts, four hours on eight off.

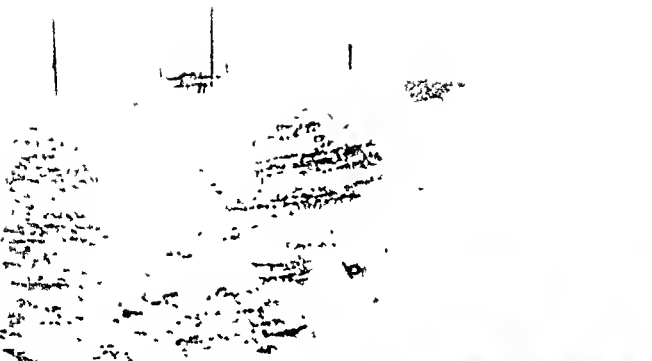


3 Earphones listen every second. A submerged submarine engine is a dead give-away to the experts manning the secret sound-detection devices.



4 Gun crews drill every day, working to get split-second timing and speed. Every man has a battle station—a cook may also be a gunner.

PICTURE-TEXT COMBINATION The Nazis wrote the script for this picture story when the German submarine menace was at its height in the North Atlantic. Frank Bauman, the photographer, was put aboard a Coast Guard vessel escorting a large convoy, with instructions to shoot everything that happened on board his own ship and everything he could get on other ships in the convoy. His writer was a



is up an outboard motor. Radio silence is the rule at sea. Code names for escort vessels are nicknames—Ellie, Charlie, Horace—freighters are numbered.



5 In mid-Atlantic a Canadian corvette comes alongside a U. S. Coast Guard cutter for secret orders, which are hauled across by a line



6 Minor casualty: a sailor's arm is broken by a fall during a rough sea. While a surgeon holds the bones in place an orderly applies the cast.



7 General alarm! And the off-duty watches spring from their bunks. The alarm, a furious clanging means a submarine has been spotted

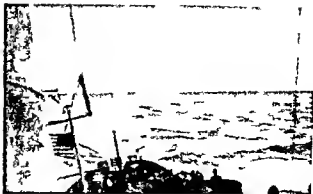
Coast Guard officer who had been a reporter and who made notes from which the text block and captions were written. In this instance of course the big burden was on the photographer. Success or failure depended not only on his technical ability, but also on his courage and agility on his being able to focus on fast action almost without notice. (Remainder of article appears on next four pages)



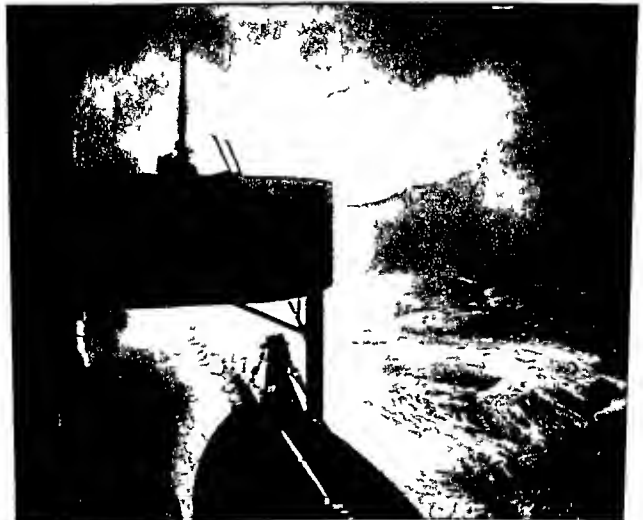
Action on deck was photographed whenever it happened during the convoy's long voyage and the cameraman had to utilize any space he could find for his operations. He had no help from studio lights or professional actors—no time to arrange settings. As finally edited, his story was told in a picture sequence made up of 16 photographs selected from a total of more than 300. If this seems wasteful, it should be remembered



9 Sweeping far beyond the limits of the convoy it guards, the cutter seeks out by sound the hiding spot of the U boat. The chances are this is not a lone enemy as submarines often hunt in packs of six or more



10 The sea bells where the cutter drops depth charges in a pattern to cover the area where the U boat may be lurking. Set to explode at the level of the sub, a charge will destroy a sub if detonated near enough to its hull.

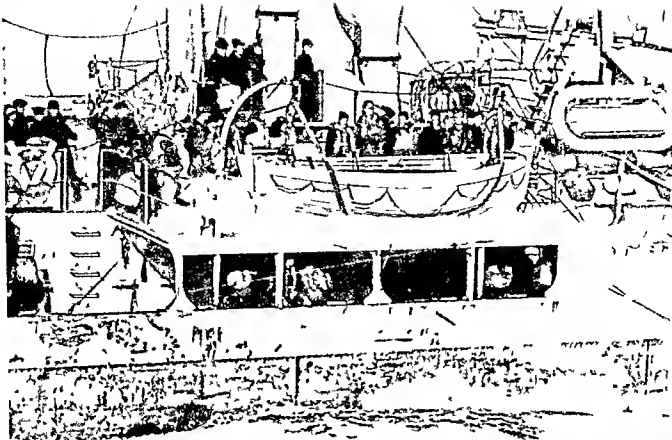


11 Night battles One U-boat at least has escaped the depth charges and, under cover of the dark, rises and fires a torpedo into the swollen

belly of an Allied tanker. The flash here is from the muzzle of a three-inch gun as the cutter fires star shells to light up the sea around the

torpedoed ship (out of sight at right). At night, U boats frequently surface to fire torpedoes, almost invariably do so when seas are rough.

that even the best photographic technician needs to backstop against mistakes that to make sure he should shoot the same situation several times if he gets the chance that it is easy enough to discard unneeded pictures almost always impossible to go back and get the missing one. Overshooting can be carried to extremes but is encouraged on this kind of assignment



14 Survivors crowd the decks of the Canadian corvette as a U.S. cutter comes alongside. Vessels of these types—smaller than destroyers—

bear the brunt of merchant convoy on the Atlantic. Fair game for U-boats, their life rafts are ready for instant launching (right in picture)

with containers of water and food lashed secure. The dark stains on the corvette's side are mementoes of a quick dash through the oil-flaming seas.



15 Burned tankermen watch stoically as a Coast Guard ship's doctor does for them what can be done at sea. This seaman's hands are not merely "oil stained"—they have been burned black from finger-nails to wrist.



16 Barely discernible in the sunburst, a thin, dark streak marks a British Isle—not the most dramatic but the most satisfying of LOOK-A-convoy pictures. A few more miles and another convoy will be safely home in port.

to the tragedies finally tracked down a corvette seaman who had snapped pictures of a blazing tanker before his own vessel had sent it to the bottom with depth charges. They purchased his film on which were pictures 12 and 13. In picture-story reporting as in any other kind, there is no substitute for ingenuity and the perseverance to follow up every possible lead.

SPEAKING OF PICTURES . .

. . . LIKE THE CAT, A SOLDIER MUST ATTACK STEALTHILY

PURE PICTURE STORY A great idea and great photography were combined by Gjon Mili to produce this picture story for *Life*. Asked by the Army to illustrate a manual instructing soldiers on jungle warfare, Mili conceived the idea of comparing a jungle soldier's problems with those of a cat attacking a mouse. He shot both cat and soldier against a plain background, using stroboscopic lights to "stop" the

craftiest enemies ever fought by the U. S. were the American Indians. They used every trick in the book—the stealthy approach, the scouting the road, the ambush, the flanking, the surprise attack, the frontal kill. Not only in this old time Indian fight today a war in the South Pacific. There the Japanese are at jungle warfare. To beat them the Amer-

icans must become even more skilful than the Japs.

Through a series of manuals, the Army is teaching its soldiers how to be expert hunters. For one of these manuals, Photographer Leon M. was asked to do a series of pictures illustrating the new ideas. "Be Alert. Be Quick. Be Quiet. Be a Killer. M. came

through with the pictures here—comparing the soldier's attack on his enemy with a cat attacking a mouse. Like the cat, soldier must act stealthily and cruelly. On the next page are three methods for killing.

To make the pictures M. was forced to acquire a black cat. Now he does not know what to do with her

action. The result is a picture story actually requiring no text except a headline and brief labels on the photographs. This was almost entirely a photographer's triumph, but the rare writers who can think and plan in such visual terms are in demand. Most writers—even on picture magazines—cannot seem to avoid conceiving story ideas in terms of text, with pictures an afterthought.



Photographer's luck: a roving cameraman rec-

Rarely does man's dormant animal passion break forth at the precise moment when someone is nearby with a camera, but it happened one day in St. Louis. Two men, nerves frayed by midsummer heat, got into a trifling argument in a restaurant. Words led to blows. The con-

batants moved out into the street for freer action (incidentally tying traffic). Soon the original grievance was forgotten in the savage riot of physical violence. Just then, photographer Mario Cavagnaro of the *Louis Star-Times* happened by, recorded the fight in all its fury.

PURE PICTURE STORY This amazing camera record of a savage battle on a St. Louis street was obtained by accident—as the text block states. Many notable news pictures owe their existence to this kind of photographer's luck. These are the picture opportunities which no writer or photographer can plan or even anticipate. They occur infrequently, and the producers of picture stories for publication cannot place



drama in a street battle between two angry men

pictures show the sequence. In (1) wild punches are being exchanged (2) the bigger man has found a more lethal weapon (3) he also holds a carpenter's hammer. But the little fellow has acquired, in addition to his hat, a length of iron pipe, and a moment later he literally bends it over

his opponent's head. The resultant struggle for the pipe appears in (4) (5) and (6). In (7) a peacemaker steps in, but neither battler will let go. Finally (8) portrays the end common to disturbers of the peace: arrest, followed by a trip to the hospital and, ultimately, to the lockup

much trust in luck. They have to plan, they have to be ingenious enough to get a high degree of interest and impact into pictures for which they and not Fate pick the subjects and arrange the situations. Picking the right subject is a primary responsibility of the writer. It often takes a long time, but when the proper subject is found the story is halfway to success.



PURE PICTURE STORY The little girl featured in this story is described in the text as uninhibited. Most 2 year-olds are and for that reason they are much better photographic subjects than adults who almost invariably tend to stiffen and strike a pose for the camera. Yet almost any subject can be persuaded to be natural by a writer or photographer who has patience and a knowledge of the subject's chief interests.



Baby's First Flicker was shot by the child's father, a professional photographer who simply stayed out of her way and took pictures as she reacted to the antics of Mickey Mouse. The article really requires no text, and a mistake was made in presenting it in the picture-caption technique. Captions add nothing to this charming story told completely and simply by pictures.

WAYS TUNISIA HELPED DEFEAT HITLER



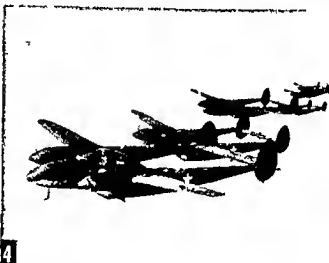
1 Convoys they showed America could move a decisive force to any battle area.



3 Deterioration: German air strength was whittled down to near-impotence.



2 Co-operation: French soldiers ignored Vichy eagerly joined the Allied cause.



4 Air control: The Allies won it through superior planes and real teamwork.

HOW HITLER LOST... The tide was turned in North Africa

had for weeks been promised evacuation to Europe. Von Arnim's fresher force had been assured a mild campaign in Tunisia as a "rest" from other labors. Most of the German aviators also thought they were in for a "rest." Through out the Nazi had a dinner into German ears that Tunisia was a "side issue."

Thus the Nazis lacked the clarity and intent of purpose under which troops will fight in the last man. The Allies were so strong that extermination at surrender was the only alternative. The Germans caved in, at a time when they still had plenty to fight with because they saw no reason to go on—and because the horror of Stalin's war was still fresh in their minds.

There was a German officer in the Armistice Commission in Morocco before we arrived there. He had been at Stalingrad until September and had been taken out after some slight wounds and sent to Africa for a more "restful" task. French officers who dealt with him daily said later that he was completely abashed by Stalingrad. If you remarked that it was a nice day, he

replied "Yes but not at Stalingrad." If you told the street was crowded he said "At Stalingrad the streets are crowded with the dead."

The officer was 1 km many we faced and overcame in Tunisia. The fact that they were there at all is one more tribute to Hitler's p. ghastly new in the face of an impossible situation.

The importance of Tunisia

All these things hang together. It was not alone at the English Channel, Stalingrad or the Sicilian Straits that Hitler lost the war. It was also in Czechoslovakia and Yugoslavia, where two kinds of fierce opposition—sabotage and guerrilla warfare—have never ceased.

It was in all these places and many others, including the hearts of every man, woman and child in Europe who refused to "collaborate" with Nazi Germany—a New Order.

Most of all, no doubt, it was on the vast Russian front, where the infantry mowed each other down, having been through a month in North Africa. I believe America's effort is that theater

was decisive in turning the tide. My reasons are not merely statements of events past; each one contains the future in embryo.

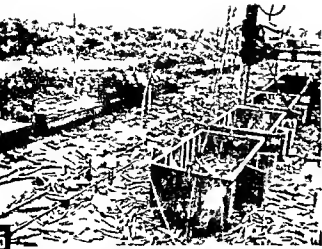
1 The safe arrival of our first colossal convoy laden with troops, weapons and equipment, served notice on all Germans and Italians that the U. S. had the invincible weapon Germany has always proclaimed.

This fact had a profoundly depressing effect on every Italian and even on most Germans. I talked to them. They had been told for years that no large-scale American participation in the war was possible because the "deadly wolf packs of the North Atlantic" would prevent it.

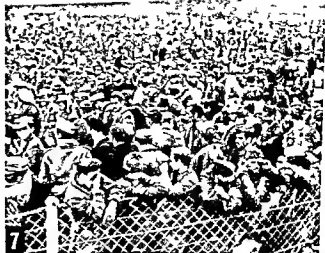
2 The adherence of all French factions to our cause—at first gradual, then very slow—proved that "collaboration" was the only permanent hope of the "New Order" was a farce.

This meant danger to the Nazis in France itself. Some sources say the Germans have a plan for quick evacuation of France in the face of invasion on the ground it too hard to hold amid the violent civil disorder which is certain to start the moment liberation seems at hand.

PICTURE STORY WITHIN TEXT Here in essence is a combination of categories 1 and 2—a sequence picture story used to illustrate a text article. Tests of reader habits have shown repeatedly that this kind of illustration will greatly increase the readership of a text story; they indicate that the sequence-picture story attracts more readers than the text story but that it also attracts readers to the text story. The two



U.S. bombing: its deadly aim wrecked even Nazi ammunition trains (above)



Prisoners: the great Allied "hog" seriously hurt Hitler's reserve strength.



Combat lessons: U. S. forces met, and passed, their first full-scale test



Conviction: cheering civilians realized that the Allies are fighting to win.

3 The deterioration of German bombardment aviation since its supreme days in the summer of 1940 was glaringly shown.

This condition can hardly be remedied inasmuch as the Do 217—promised improvement for which all captured Nazi fliers yearn—has so far not shown its face.

4 The Northwest African Air Force formed February 17 out of our 12th Air Force and some units of the RAF seized and held mastery of the air over the German and Italian forces.

Since Tunisia, the NAAF has proved a mighty weapon for attack from the south upon the "soft underbelly" of Europe.

5 American bombardment came into its own, playing a decisive role in almost every step of the Allied advance.

Coupled with the shelling of the USAAF based in the British Isles, this is a milestone on Hitler's road to defeat.

6 Our Army and Air Forces learned lessons which could have been gained only in the heat and sweat of all-out battle.

This means many thousands of hardened U. S. veterans for the mighty job of invading Europe.

7 The Axis lost some 250,000 men and a great quantity of materiel.

This hits Hitler hardest in that the loss is virtually irreplaceable.

8 Doubtless and as errors in Europe can no longer question the determination of Britain and America to fight the war—and win it.

We Cannot Pull Now

No estimate of the war's progress is worth making unless it is based, at every turn, on the primary importance of the Russian front. This became true in June 1942. It remains true in the summer of 1943.

Yet the whole temperature and complexion of the war elsewhere have changed. We can tell it by the behavior of friends, enemies and neutrals—by the tone of the German press and radio—by the much altered behavior of Spain—by the new steps shown for Allied operations in Sweden by indications that come from Budapest, Lisbon, the Vatican, Ankara, Rome, Helsinki.

Everyone knows that we mean business, that we have formidable weapons, that we are moving as fast as conditions permit—and that Russia is not alone. Tunisia following close on Stalin's lead, showed the world that the combination of Russia, Britain and the United States cannot fail if all three are determined.

Whatever we do this summer must draw some of Hitler's remaining strength from Russia. What ever Russia does must weaken the forces Hitler can put against us. We have at last reached the point which in 1940 seemed so inconceivably remote—the point at which the anti-Nazi powers can work together with the knowledge that whatever we decide to do, if it is intelligently planned and firmly executed, must win.

In this our situation differs altogether from that which hypostatized a large part of the world when Hitler was at his high point in 1940. Europe was at his feet—but any move he might try thereafter was almost bound to get him into difficulties. Today it is hard to imagine any attack or combination of attacks the Axis might make which would not lead to further weakening of the Axis and victory for us.

That is why Hitler has lost.

pages or spread above are from an article by Vincent Sheean entitled *How Hitler Lost the War*. The problem faced here by the editors was to create a sequence of eight photographs which would corroborate visually eight points made textually by the author. In this type of story when the right photographs are unavailable, drawings can be used instead with good effect.

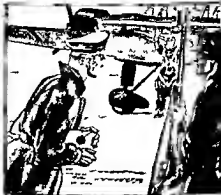
HOW HITLER KEPT ONE SECRET

So far as Wallace Deuel knows, the only non-Germans who knew the inside story which is told in the drawings of the right (and at greater length on page 35) are himself and a diplomat whose name cannot be revealed.

A careful indelible stickler for facts (and an ex-professor of political science) Mr. Deuel was for seven years *Chicago Daily News* correspondent in Berlin. His book, "People Under Hitler" has been called the best reporting job ever done in Nazi Germany.



1 How to keep his plan for the conquest of France from the Allies? Hitler decides to tell the truth.



2 A young Nazi courier unsuspecting his part in the plot, is sent off with the plans. His plot.



3 deliberately misdirected, put down in Allied territory. They try to burn the plans, are captured.



4 Allied intelligence decides the plans are phony. Their superiors agree that Hitler won't follow them.



5 But he does, to the letter. He surrounds and captures whole armies, cuts the rest to bloody ribbons.

How Hitler Keeps His Secrets

And how you can keep yours from him—by following two simple rules

By WALLACE R. DEUEL

Most Americans realize by now how dangerous loose talk is. Mouths are being buttoned up, sewn up, taped up and buttoned down. Mr. Blabbermouth is being kept alert, and the walls that have ears hear much less than they used to.

But there's more to keeping secrets than just refraining from loose talk. That's the first lesson to be learned, but not the only one.

Hitler's first rule for keeping secrets—and it's a good rule for us—is this: Make it hard for people to find out anything and everything including matters that aren't important at all.

Grandfather's Tintype is a Military Secret

There are three main reasons for this rule. The first is that you can never be sure just what is information of military significance.

The second is that the less enemy intelligence can learn without effort, the more men it must use, the more time and money it must spend, the more risk it must run of being apprehended.

The third reason for keeping everything possible secret is that even facts of no military importance may be used for military purposes.

The pictures on the walls of your living room and your brother's favorite kind of pie may seem scarcely interesting to an enemy agent, but the Nazis used just such information in attacks on the morale of the French in the summer of 1940 and they may use it against us, too.

This is how they did it—and may do it again.

A spy gets no access to your living room, so a door-to-door salesman, for example. He carefully notes what pictures you have on your walls and other details of the room. Later he writes a letter to your brother in the Army.

In his letter the agent pretends to be a neighbor or a friend of the family and he writes something calculated to upset your brother.

He may say that your mother—although she won't admit it—is suffering from an incurable disease. Or he may write that a British or Canadian—or American—officer is trying to seduce your brother's girl, and it looks as if he may succeed.

For a final touch of plausibility the agent will mention casually that he dropped in on the family the other day and that "the picture of your grand father over the piano looked so natural as ever."

Or take another trick. An enemy agent in the town or street the ramp where your brother is stationed learns that his favorite pie is lemon cream. Then he writes you, pretending to be a soldier friend of your brother. He makes up something about your brother calculated to demoralize you.

He says that your brother himself is dangerously ill, or that he is drinking heavily, or any

one of a number of other lies likely to upset you. And to give his story a final touch of plausibility he speaks casually of your brother's passion for lemon cream pie.

Tricks like these are usually found out after a time. But, if the lie keeps you or your brother worried for any considerable length of time, it may interfere with your ability to work or his ability to become a better soldier.

If these deceptions are successful at a crucial time, such as during an attack or some other crisis, they may make an appreciable difference. This sort of thing helped panic the people of France at the time of the big offensive.

It's hard to prevent the enemy from finding out seemingly unimportant details like these. If he is willing to devote enough time and energy to learning them, it's hardly worth while to try to prevent him from

learning some of them. People can't maintain utter silence all the time about everything. Furthermore, the chances are a fair one every door-to-door salesman is being an Axis spy.

But being forewarned you can be on your guard against tricks like these. And you can practice being reasonably discreet. What the enemy doesn't know won't hurt you—or your brother.

This is the Nazi Trick
That Broke French Morale

PICTURE STORY WITHIN TEXT Because of the obvious impossibility of getting photographs to illustrate the text piece, *How Hitler Keeps His Secrets*, a segment of it was converted into a sequence picture story done with drawings. The picture story is complete enough in itself so that the reader will get an important part of the author's message even though he reads none of the main text.



1 Admission—After an uncomfortable night, Mrs. William Gebach, 21, of Upper Darby Pa., nervously enters Philadelphia's Hospital to have her first baby. Her husband, an Army officer, is stationed in Hawaii.



2 Active labor begins—Painless goes through preliminary unavoidable stage of distress as doctor determines whether she is definitely in progressive labor before injecting the analgesia. Painkillers must not be used too soon.

Painless Childbirth

A new technique, continuous caudal analgesia, promises merciful relief

By THEODORE IRWIN

LOOKY comes after

As the Biblical curse of womanhood—"In sorrow thou shalt bring forth children"—all last been lifted?

Medical science meeting the long-standing challenge of H ppores es—Divine is the work to subdue pain—has now apparently triumphed over the torment of childbirth.

On three and following pages, LOOKY presents a remarkable pictorial sequence of a mother giving birth to her child with virtually none of the traditional agony of labor. Describing the step-by-step administration of a new painkilling technique, continuous caudal analgesia, these photographs are the first of their kind to be published anywhere.

Still in a stage of development, target of concern recovery within the medical profession, the new method is unquestionably a far-reaching stride toward an age-old goal.

As used in childbirth, continuous caudal analgesia consists of drug injections around the nerves at the base of the spine which block pain in the birth canal and womb, yet do not affect the muscles needed for voluntary delivery. An anesthetic needle is inserted into the triangular sacral hiatus, a small opening in the triangular bone situated in the caudal (tail) region. The anesthetic, a drug which abolishes only pain sensations and permits the patient to retain all her faculties, is usually metaxalone or coal tar product.

Results thus far have been striking. Among

38,000 mothers who were given caudal analgesia in the past two years, complete relief from suffering was achieved for about 21 per cent and partial relief for 12 per cent. Failures were due largely to inexperience of doctors. Infant deaths in caudal deliveries were reduced to a low of one in 21 cases—about two fifths of the infant mortality rate throughout the nation. Maternal deaths, 11 among the 38,000—seven of them probably preventable—were about one seventh the average U. S. mortality rate in childbirth.

Use of the Method Is Limited

Eager prospect for mothers, however, should pause before clamoring for the new procedure. They must realize that:

Continuous caudal analgesia can be used only in hospitals and not one in ten U. S. hospitals is ready for it today.

It is not suitable for all women. Only specially trained doctors should attempt the technique. Less than 1,000 U. S. doctors have enough experience with it.

The method is not infallible and there is a certain potential hazard.

Because of these factors, and considering that about a third of American babies are born outside hospitals, probably not one mother in a hundred will benefit by caudal analgesia in the next five years.

It is not surprising that doctors are slow to adopt the revolutionary method, for it has been

in use only a little over two years. The originators are two brilliant young U. S. Public Health Service surgeons, Drs. Robert A. Hingston and Waldo B. Edwards. As recently as 1940 Hingston, a serious-minded Alabamian, was stationed on a Coast Guard cutter engaged in rescuing shipwrecked sailors from Europe and survivors of shipwrecks in the North Sea. Edwards, an affable Missourian, was living in Eakins at Cutchilar. A year later they found themselves assigned to the Staten Island (N. Y.) Marine Hospital of the U. S. Public Health Service.

Here, when the shrieking of Coast Guardwomen in labor disturbed some male patients, Drs. Hingston and Edwards (who was appointed obstetrician) were ordered to remain with the mothers and quiet them, if possible. Thus, they witnessed a great deal of agony.

Although at least five relatively safe methods of analgesia are in use, none has been developed to perfection. Common practices rely heavily to a very normal labor affect heart and lungs, starve mother and child of vital oxygen, or fail to abolish pain completely. The two doctors decided to explore pain-control through a new anatomical approach.

Dr. Hingston, who had previously worked in anesthesia at the Mayo Clinic, realized that he had used several block analgesia (first attempted in 1901) for a cancer operation. So the team tried a single injection on a mother, but she had pain relief for only 45 minutes and they had to

PICTURE STORY WITHIN TEXT One of the most satisfactory examples of a photographic picture story successfully blended with text is *Painless Childbirth*, beginning above and continuing on four following pages. It is the story of caudal analgesia in which a drug injected at the base of the spine kills pain in childbirth—a difficult, delicate but important subject for a national magazine audience.



3 First Injection—After needle is inserted in sacral canal at base of spine and initial medication equal to 1½ tablespoons is administered, Dr. Robert Hingson, the anesthetist, connects continuous flow tube from drug bottle to needle collar.



4 Tasting—To make certain that needle is inserted accurately and drug is taking proper effect, Dr. Hingson tests patient's sensations over the sacral area. Injected needle unbreakable remains in place until after baby is born.



5 Second Injection—As Nurse Mary Degler checks mother's blood pressure, second dose—20 cc equal to 1½ tablespoons—is administered. When properly used, drug itself has no harmful effects on either mother or baby.



6 Taking It Easy—Now the muscles in birth canal are relaxed. Hospital report reads: Subjective relief in 10 minutes. Usually pain is blocked in 3-20 minutes. Her perceptions keen, mother can carry out doctor's directions.

The pain-killing procedure has drawbacks as well as merits

re-inject. The next logical step was to leave the needle in place and continue the doses as long as needed. Experiments with procedure and various drugs followed an unbreakable needle was developed. And starting at the Jefferson Medical College in Philadelphia they studied 22,000 human sacra collected in American medical schools. Other doctors later modified the technique.

Dr. Hingson's own son was the 17th "caudal baby." Dr. Edwards' youngest child, the 32th.

Today, Dr. Hingson is teaching the method to doctors from all parts of the country at Philadelphia Lying In, a unit at the Pennsylvania Hospital (oldest in the U. S.) where LOOK photographer Robert Sandberg took these pictures. Dr. Edwards continues his work at Staten Island. Thus far, the team has demonstrated the technique before 13,000 doctors at 56 medical institutions. This month, at the American Medical Association's annual meeting in Chicago, an entire session will be devoted to caudal anal

gesia and its merits appraised.

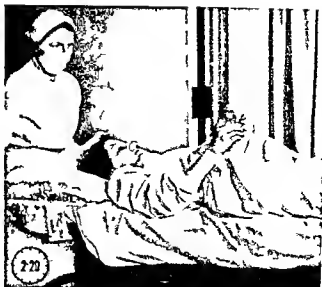
Some of the major drawbacks of the method, besides its restriction to hospitals and specially trained doctors, are these:

- 1 The needle's nearness to the spinal column means danger of improper injection.
- 2 Since the injected region is hard to sterilize, there is some risk of infection.
- 3 The method may not be used for two out of five women—those who are anemic, very obese, too tense, inclined to hysteria or sensitive

One woman's experience in having a baby was the simple, obvious and correct focus for the picture story on caudal analgesia. The text had to be broad and general, primarily historical, somewhat statistical. But picture stories with these characteristics are seldom if ever successful. The focus must be as narrow as possible if the article is to make the average reader feel and understand the information being offered. The



7 Ten for two—Dr. John C. Ullery, her obstetrician, joins Mrs. Gelbach for a snack. Without pain, fear or emotional upset, she can safely have nourishment. Under caudal method, patients knit, listen to radio, sleep, play cards.



8 Ready for delivery—Obstetrician carefully watches progress of labor and finally patient transfers to stretcher so her own power—"I didn't feel my knees," she said. Holding analgesia apparatus, mother is rolled to delivery room.



9 Two minutes to go—At 2:30, patient has third oxytocine dose. Now Dr. Ullery examines position of baby's head while his assistant holds hand on mother's abdomen to identify uterine contractions, which she doesn't feel.



10 One more minute—"I was very thirsty so a nurse gave me fruit juice. I didn't feel a thing while the baby was being born, wasn't even asked to bear down." Report reader: "No nausea, no vomiting, no headache, no dizziness."

to the drug nor are women with skin infections, syphilis, an abnormal sacrum or certain obstetrical complications suitable.

4. Under some circumstances, it is undesirable for the mother to be conscious at birth.

5. A trained doctor must be in attendance throughout the procedure and many obstetricians are too busy to give the much time.

Advocates of the method, however, contend that it is harmless—if surrounded by proper safeguards and competently supervised.

The chief benefits are

1. All but early pains are eliminated.

2. Labor is often shortened, facilitated.

3. Less blood is lost, thus saving the mother's vitality. Well nourished during labor she is not exhausted after birth; recovery is quicker; breast feeding is not delayed.

4. The method is a godsend in cases of premature or prolonged labor; heart and lung trouble, whenever strain is inadvisable.

5. Complications arising during delivery are fewer; more easily handled. Headaches, nausea and vomiting are minimized.

6. Birth injuries and shock are reduced and the baby's chances of survival greater.

7. The drug has no narcotic effect on the infant. It is born vigorous rather than limp and

presents no resuscitation problem.

Dread of pain has been an important factor in childless marriages and one-child families. To date Dr. Hingston and Edwards have received 4,000 letters from women who said that fear of the torment had restrained them from having a child. More than 200 babies were planned for and are alive today because of caudal analgesia. One pregnant woman even wanted to fly up from Brazil to have her baby in comfort.

The miracle of birth has apparently been streamlined. Thanks to medical science the rack of travail is no longer inevitable.

sequence used in presenting this story is just as obvious and just as right as the one-person focus. It enables the reader to follow step by step the mother's progress from entrance into the hospital to painless delivery of her child. Dramatic interest was added to the layout of this story by a simple visual device recording time of each step on the photographs.



11 Five seconds after—"I could hardly believe it was over." Infant cried at once "seemed to come out talking." As in most caudal cases, baby is not blue and oxygen-starved; needn't be spanked nor treated with a resuscitator.



13 Off for the nursery.—Alert and gnawing on thumb, oiled and wrapped in warmed blanket, baby is taken to nursery. We got 7 pounds 11 ounces. She'll be named Diane Marie. Doctor is now removing patient's legs from stirrups.



12 Congratulations!—"How soon can I have my next baby?" Mrs. Gelbach asks her obstetrician. With other methods, immediate reaction is often "Never again." This mother doesn't feel at all exhausted; will recover rapidly.



14 "It was amazing!"—Back in her room restfully eating meal, patient describes experience to her mother. Mrs. H. J. Pallenbach: "Feel fine, had no sensation whatever. Just numb. It was easy, almost like watching a movie."



Originators—Dr. Waldo Edwards (left) and Robert Hington in United New Method.

An appraisal by a leading medical authority

Measures to alleviate the pains of labor have come and gone. One after another they were hailed as the *sine qua non* of proper delivery care but the continued search for new methods must be accepted as evidence that ultimate success is still to be achieved. It would be unwise and unjust to deny the efforts of those who desire to provide relief to women in labor. But it seems equally unwise and unjust to prospective mothers to make them believe that each new procedure is generally applicable or that it is absolutely safe. Thus, there is still need for a more definite evaluation of caudal

analgesia which should be regarded as a major surgical procedure.

This measure is not entirely free from risk. It must be carried out by specially trained personnel and is only to be employed by an adequately staffed and supervised hospital service with cooperation between anesthesiologist and obstetrician. It is not to be accepted as a routine procedure nor as a mere salvation from pain.

GEORGE W. KOSMAK, M.D.

Editor, *American Journal of Obstetrics and Gynecology*

Planning and patience in unusual degree went into the production of this article. Six months elapsed between the day it was originated and the day it was constructed. The writer who handled it became an expert on caudal analgesia. The doctors who invented it were helpful in securing permission for the pictures to be taken at Philadelphia Lying In Hospital. So was the U. S. Public Health Service. But after all



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HAPPY MOTHER, HEALTHY CHILD

In placid repose neither shows any sign of the traditional ordeal of childbirth

arrangements were made writer and photographer spent three weeks at the hospital awaiting a patient who could meet story specifications and who would sign releases for publication of photographs The result was worth all the effort it is a picture story with impact and substance simple cohesive and complete in itself but given added significance and substance by the text.

CHAPTER 2

What Is a Good Picture?

WE HAVE SEEN that the picture-text combination article backbone of the modern picture magazine is constructed by arranging *related* pictures in some form of continuity and by writing text so that it will blend with pictures into a cohesive story. But no arrangement of pictures and no writing, however skillful, can transform a set of poor pictures into a good article.

So although the picture-story writer need not have much technical knowledge of photography, he must have an understanding of picture values and picture effects. This is true whether the pictures are photographs or drawings; though in this chapter we are concerned only with photographs, the special problems involved in doing picture stories with drawings are discussed in Chapter 6.

The question, "What is a good picture?" will produce as many answers as you care to seek. The salon photographer interested in making an artistic impression is likely to scorn the action shots of the news photographer. The latter reciprocates the feeling. The portrait specialist probably has little in common with the cameraman who delights in sweeping industrial panoramas. And so on until the layman becomes giddy.

The experienced producer of picture articles can utilize all kinds of photography. The beginner is advised to be guided by two general rules:

1. Concentrate on pictures of people doing things that they normally would do

in places where the action normally would take place.

2. Narrow the focus—to one person, if possible.

Like all rules, these are made to be broken in exceptional circumstances. However, it is invariably true that the producer or writer who departs from them is reducing his chances of success.

In the light of that fact, the question we are trying to answer becomes something like this: "What is a good picture for our specific purpose—the creation of a picture-text combination article?"

There is still no answer applicable to every picture. Human judgments differ on photographs as they do on paintings and politicians. However, definite qualities to be sought in individual pictures, aside from their relation to the whole story, are

1. STORYTELLING QUALITY
2. PHOTOGRAPHIC QUALITY
3. IMPACT
4. SIMPLICITY
5. BEAUTY

Examples of pictures which have such qualities are to be found in this chapter. As the reader can observe, it is an exceptional picture which has all five; yet in most instances a picture must have a minimum of three to be classified as "good."

Storytelling quality is virtually always an essential because each picture must move the story along in relation to the picture preceding or following. It can be

argued that any legible picture tells a story of some kind but ours has to do double duty the closer it comes to telling a story which reaches into the reader's life or with which he can vicariously identify himself the better

Photographic quality is the photographer's technical concern but also the producer's responsibility. A writer working with photographers must learn tricks of lighting timing and distance must assist in making arrangements for the photographer which are likely to produce the best results—his picture story can be made or broken by the quality of the photographic copy. Nothing that he can do in this regard however is so important as the skill and experience of the photographer.

Impact is the quality in a picture which arouses an emotion—makes the reader cry or laugh or yearn or hunger or boil with rage or scorn or perhaps just feel pleased. It is really the sum total of all the other qualities the picture possesses.

Forceful impact is difficult to achieve in a posed picture. It is more often found in the chance news shot snapped by a photographer on the scene of exciting action. Yet the picture story producer fails in his job if he does not continually strive for the same kind of off guard effect in his

planned pictures.

Simplicity should be the rule in the composition of 99 pictures out of 100. In the hundredth case the rule may be so completely smashed that the effect will run to chaos and confusion but this is permissible only if the confusion itself is the essence of the story the picture is supposed to tell e.g. the clutter of gadgets on the late President Roosevelt's desk. For the most part the writer should steer the photographer away from complicated backgrounds mottled patterns confusing shadows and overcrowded rooms.

Beauty of all the qualities listed here is most difficult to define and probably most difficult to achieve in a picture. Yet there are many ways of achieving it. A good writer photographer team will catch the beauty in a rugged old face or a bright young one in the pattern of teenage youngsters pitching hay against a fleecy sky in skiers flying down a snow covered slope in a child playing with a puppy. They will not resort to such clichés as photographing a sunset or rain on cobblestones to get beauty into their stories. Such inanimate favorites of the salon artists are too likely to get in the way of the stories they have to tell—stories of normal people doing things normally.



Revolution in Germany is the story told by this remarkable photograph taken in 1919 and rediscovered for American publication in 1944. Snapped during a bloody battle between German soldiers and civilian rebels, it shows hand-to-hand struggles



few rate casualties in the street were the arrested men going to the curb.
A picture like this, packed with a few more men, is the "where police
examination as they have now a case and the it was.



To make this picture tell its story properly, the photographer had to find an angle from which he could catch Bob Hope and his "stooge," Jack Pepper, picking each other's pocket. To do this, he shot up from below the platform on which they were standing. Only for such a storytelling purpose are angle shots really justified, but most photographers keep trying them, hoping for unusual effect.



Wish day on Guadalcanal. Published in *Life* is one of the great human interest photographs of World War II. It satisfies some of the enormous home front curiosity about living problems of men on fighting fronts. Without knowing, one is inclined to suspect that the photographer arranged the picture at least to the extent of making sure enough men were on hand and grouped as he wanted them.



Anybody who has ever eaten corn on the cob knows well that this tousled youngster is having trouble with kernels in his teeth. The picture has universal human appeal but the inclusion of the background in the upper right hand corner was a mistake. Cover this portion of the picture with your hand or a piece of paper and notice how much more sharply the features of the boy stand out.



Each of these pictures strikes directly at human sympathy and understanding and demonstrates the appeal of children as picture subjects. With the exception of the starving child (lower left) each situation recalls a moment in the memory of all of us child or adult. And poignant appeal in the eyes of the little Polish refugee definitely places this picture in an editor's good category.



Puppy love could be the title of this charming picture taken for an article on a youth conference which revealed that modern teenagers keenly feel a lack of and need for better sex education. The photograph of course was posed. It owes its genuineness and appeal to the fact that the writer selected subjects with care and posed them in a natural setting against an unobtrusive background.



An English kitchen in wartime is revealed in all its cramped shabbiness by this photograph - one of several hundred made for an article entitled *Hometown England*. It tells an expressive story of the spirit of English resistance - for despite the cracks in the walls and the crowded conditions indicated by ragged clothes above the kitchen stove - mother and child seem genuinely fond of living



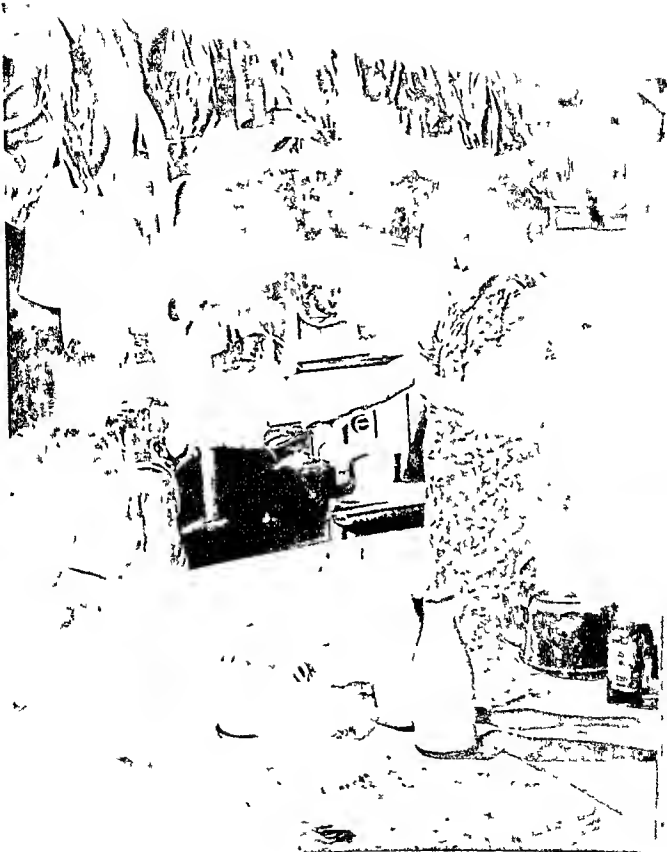
The story of a boy and girl in love is still the most appealing that can be told, pictorially or otherwise. This shot of an Army nurse and her partner, an Air Forces pilot, both lieutenants, was made at a dance in the South Pacific. The photographer picked his subjects well and wisely allowed no background to intrude on the tale of fervor and happiness related by every smile, attitude.



The smiling gentleman is Frank Sinatra trying to push his way through a mob of autograph collectors at the Los Angeles railroad station. The harried man with the high forehead is a radio press agent assigned to protect Frankie from his admirers. This picture was shot from above and in spite of the obvious confusion of the scene brings out such minute details as pencils, notebooks, rings.



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Virtually every picture in this chapter has photographic quality, but the shots on this and the opposite page are presented to show that photographic quality is more than mere technical excellence. This picture of boys idling on a dim street corner because they have nowhere else to go, instals a definite mood and points up the tragedy of neglected youth everywhere in wartime America.



You can learn a great deal about Henry Kaiser from this *Life* portrait of the great industrialist having lunch at his desk. It has photographic quality in all senses of the term: interesting composition, good lighting, extreme sharpness of detail, and for a posed picture, a high degree of naturalness. Even so, it could have been improved by eliminating the framed photograph in background.



The nature of the impact you get from this unusual picture of Westbrook Pegler may depend some on your feelings about the subject but it is undeniably the best photograph ever made of the cynical columnist. After Mr. Pegler was persuaded to get into the driver's seat of the tractor the successful trick was to keep him talking so that the photographer could snap him with his mouth open.



Three dead Americans on a beach at Buna New Guinea were photographed by a *Life* photographer against a background of their wrecked landing craft. As have many of the best war photographs, this picture has the impact of horror. In any attempt to outlaw war, peacemakers could do worse than employ as an educational force the shockingly realistic combat photographs taken during World War II.



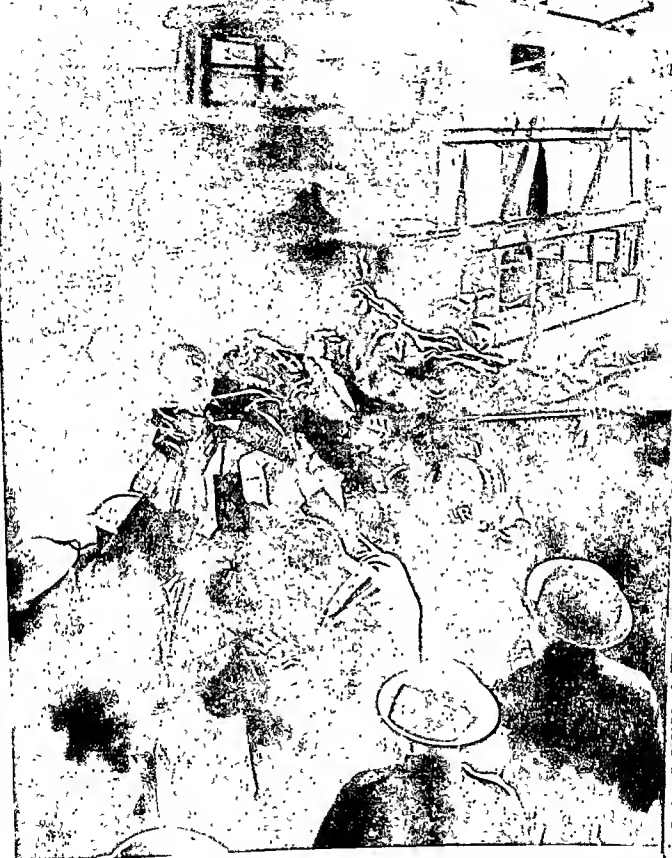
A wounded flier is lifted from his torpedo plane after an attack on the Japs at Rabaul. This is one of hundreds of excellent combat pictures made by the United States Navy's photographic section under Commander Edward Steichen, a famous photographer. The expression on the hurt boy's face and the tenderness of his comrades speak more powerfully of the human tragedy in war than a volume of words.



A tough fighter is Billy Arnold and *Life's* straight-on shot of the Philadelphia welter weight shows it. Without asking the subject to do anything except square his shoulders and look directly into the camera, the photographer achieved an effect of real ring ferocity heightened by front lighting which cast a heavy shadow on the wall behind. The bandaged hands also contribute to it.



The impact of this picture is unquestionable. It is the age-old impact of sex made both violent and attractive by Ingrid Bergman and Gary Cooper in Warner Brothers *Saratoga Trunk*. No successful modern magazine ignores the reader appeal in sex but the responsible ones avoid dealing with it objectionably and try to contribute their share of reliable scientific and much needed sex information.



A bomb hit London just before this picture was taken. It wrecked the bus in background and injured the woman shown on stretcher. Both the rescue squad and the photographer were on the job before the dust had settled. Under the circumstances, the man with the camera achieved a notable result. With only a flash bulb to combat poor visibility, he produced a picture filled with action and detail.



A macabre sense of humor prompted somebody to prop the skull of a Japanese soldier against a wrecked tank for this picture which appeared in *Life*. According to the caption in the magazine, composition was arranged by American troops, but it would not be surprising if a writer or photographer thought of it first. In any case, the picture is what editors call a "stopper." You can't ignore it.



Human reactions to violence are the stock in trade of the photographer who took this picture at a scene of a street murder in Brooklyn. He is Arthur Fellig, a New York free lancer who calls himself Weegee. At all hours, day and night, he responds to police emergency calls, focuses his cameras on scenes attendant upon a big city's fires, murders, suicides, riots. Impact is his middle name.



As will be seen on subsequent pages beauty in photography is not always dependent on a beautiful girl but if a beautiful girl is the subject it certainly does no harm. The girl in this *Life* set-up is movie actress Veronica Lake photographed with light concentrated on one side of her bones blond hair her face in shadow. This type of photography is considered arts should be used sparingly.



The English countryside a long time favorite of poets and painters provided back ground for this beautiful photograph taken by a LOOK photographer The straw stack gnarled old tree and twelfth century church in the background all helped to frame the rugged horse being led to work This kind of atmospheric shot however beautiful belongs in a story only if it does not impede action



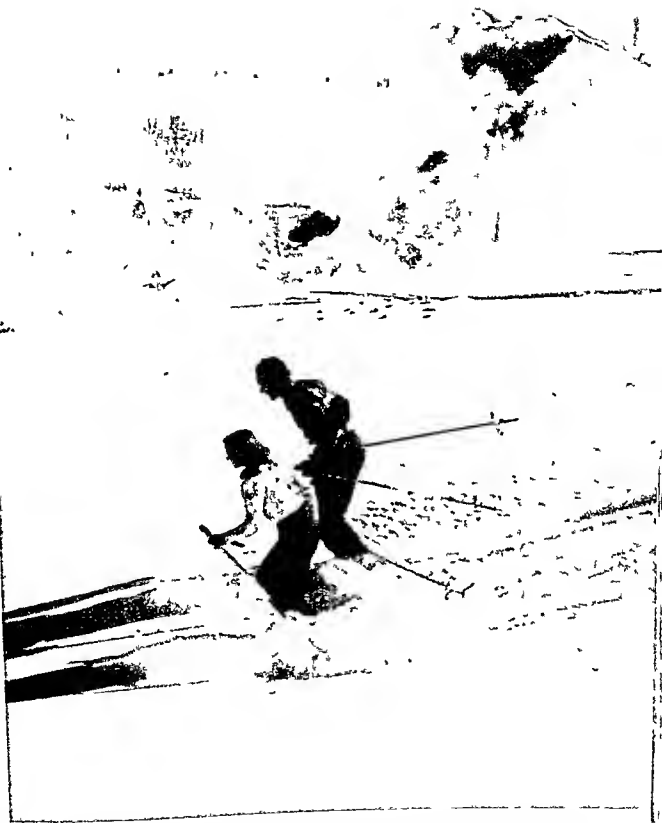
The natural beauty of Deanna Dirlum is presented charmingly in this picture of her trying on hats in her bedroom. Her round, plumpish face is properly framed with a big bonnet. Dark vertical lines on her light housecoat add length to her figure. Uplifted arms and gaze into the mirror provide just enough action to keep the photograph from becoming a stilted, stylized, deadly fashion shot.



There can be beauty as well as horror in a war action picture, as this official United States Navy photograph proves. In the foreground is a slice of the deck of the American aircraft carrier on which the photographer was stationed. The stricken plane trailing smoke is a Japanese bomber hit by American gunfire and diving through a long arc into the sea back of the carrier in the distance.



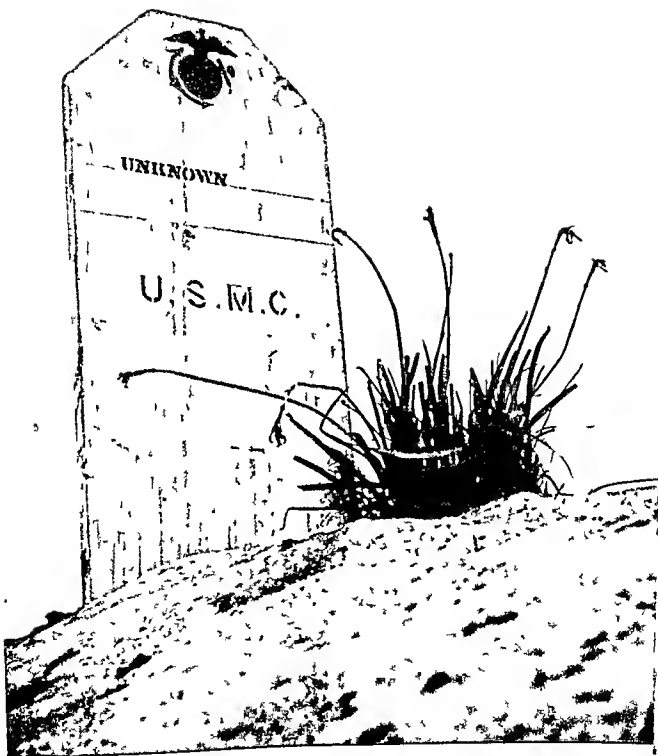
Underwater ballet was the title of the article which contained this photograph of Esther Williams performing in MGM's *Ziegfeld Follies*. The photographer had to shoot through glass at Miss Williams who worked 10 feet under water in a tank containing 300,000 gallons. The star could stay submerged only seconds at a time as a result she had to work 18 days to finish a three minute dance.



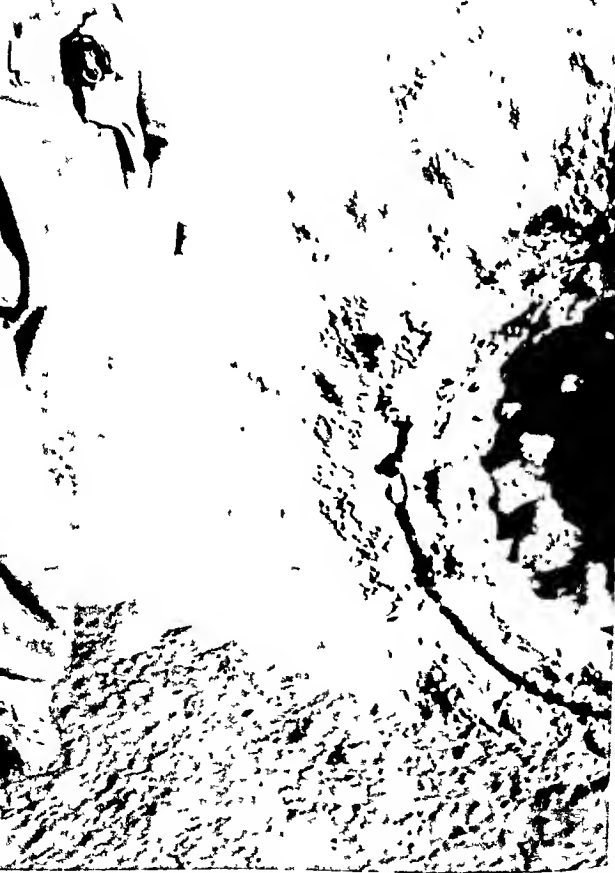
Scenic beauty, an element not found in every picture story but an asset whenever it can be worked in naturally, is the backdrop in this photograph of skiers moving down a mountain. The foreground action is made more exciting by shadows stretching in front of the figures, as well as by the snow-covered peaks and pines in the background. Sports action often provides chances for photographic beauty.



Simplicity is essential to the success of a very high percentage of photographs used in picture articles. This example, taken in Pishan, China, for an article entitled *Home town China*, is simplicity itself. The picture shows a young Chinese scholar studying by the light of an oil lamp. The light in the photograph is concentrated in the lamp on the scholar's fine face, his lesson, his hands.



An unknown Marine hero lies beneath the wooden grave marker in this gripping starkly simple picture from *Life*. The photographer stood below the slight incline on which the grave was built and shot it against an empty background, thus enabling his picture to tell its story with direct and tragic force. It was used with an article by Robert Sherrod on the bloody American conquest of Saipan.



This picture is dramatic chiefly because it is so simple. It was one of several used in a picture story entitled *Bar Is Mud* and photographs piled up evidence from all theaters of war to substantiate the theme. Cutting off the top of the soldier and the mired truck beside which he was walking served to focus attention where it was wanted. (Cutting a picture in this way is called "cropping.")



The charm in this photograph of *Mother's Little Helper* is enhanced by the utter simplicity of the background, the concentration on the earnest young lady and her activity. The milk bottles add a touch of authenticity without cluttering things up. The lesson seems obvious enough, but it is surprising indeed how few picture story writers learn it except by the wasteful trial-and-error method.

CHAPTER 3

Picture Continuities

WEBSTER DEFINES the word *continuity* in two ways

- 1 Quality or state of being continuous
- 2 Something that has or gives continuousness or sequence specifically a scenario for a motion picture

For our purposes the second definition is the more important and the example of a motion picture scenario is apt many of the problems involved in constructing picture articles are similar to those involved in making movies

Once the subject of the article has been decided the biggest problems facing the writer are focus and cohesion the one bearing on the other

It has already been suggested that the broader the focus the greater the difficulties and that the ideal picture story focus is one person In actual practice however so narrow a focus is not always possible and various other devices besides concentrating on one person must be used in building an article into a cohesive continuous whole

Analysis of successful picture articles to learn what holds them together reveals that there are seven commonly used types of continuities Published examples of them will be found on subsequent pages of this chapter They may sometimes arbitrarily be labeled

- 1 SIMPLE CHRONOLOGY
- 2 NARRATIVE CHRONOLOGY
- 3 REPEATED IDENTITY

- 4 HOW TO
- 5 PARALLEL OR CONTRAST
- 6 LAYOUT
- 7 DEVELOPMENT OF A THEME

For the picture story writer the first five types of continuities are most important but this chapter will attempt to define all seven and demonstrate how they are used

A *simple chronology* virtually defines itself It is an unrelieved time sequence requiring no particular starting point or conclusion Its pictures and captions are held together only by their common subject matter Your mother's album depicting your youthful years is an excellent example of a simple picture chronology and the album device has become a favorite with writers and editors handling picture stories of important personalities (For examples of the *simple chronology* type of continuity see *Midas in Moscow* on pages 80-81 *A Baby's Afternoon* on pages 82-83 *Women Warriors* on pages 84-85)

A *narrative chronology* is also a time sequence but a more complicated one It has elements to be found in a good piece of fiction—definite beginning suspense a climactic conclusion This type of article is easy to do with drawings difficult with photographs However it has been successfully handled both ways (See *Take Her Down* on pages 86-87 *Sinatra's Kiss* on pages 88-89)

Repeated identity is the most impor

Midas in Moscow

W Averell Harriman, U S Ambassador to Russia is a mass-minded millionaire

By PATRICIA COFFIN

LOOK staff writer

Although William Averell Harriman can count Roosevelt, Churchill, Stalin among his personal friends, he is little known to the general public. Yet, endowed with good looks, great wealth, blue blood and the No. 1 diplomatic post of the decade, Harriman has often beaten with the fact. At ease in Teheran or at 21, he is one of the country's foremost financiers, chairman of the board of the Union Pacific, partner of Brown Brothers Harriman & Co. on leave of absence from the boards of numerous major corporations.

As a liberal capitalist, Harriman is eminently fitted to handle the job of U S ambassador to the Soviet Union, a post involving the delicate balance of understanding between Communism and democracy. True, he inherited the Union Pacific from his father, is said to have made \$100,000,000 on his own. On the other hand, he supposedly gave John L. Lewis \$100,000 on an unsecured note when Lewis was organizing the United Mine Workers of America. And there is more where that came from. Harriman is alleged to have told him: "Yet friends who accuse him of being a damned crusader voice the suspicion that Harriman yearns to become as great a business power as was his famous father."

A Tycoon in His Twenties

When the elder Harriman died in 1908, Averell inherited his father's far-flung business enterprises. Guardians took care of his interests until he was graduated from Yale in 1913. Although he idolized his father's stock dynamism, J. P. Morgan of whom it was said "he fears neither God nor Morgan," tall tales berate Averell also had great respect for his mother. Mrs. Harriman, left \$71,000,000 to her husband's 55-word will, daily went to his 5th Avenue office to attend to her affairs. She died in 1932, the richest woman in America.

Harriman early in his career built mine sweepers during World War I, introduced the first partially prefabricated ships, by 1920 owned a merchant fleet of his own. During this period he went to Russia on manganese deals, to Germany for zinc, to Poland and Silesia for trade.

During the roaring 20's he was a busy bon vivant, buying horses, making big business deals. An outstanding figure in racing, he became interested in polo, achieved an elite golf rating and in 1926 played in the international matches between the U S and Argentina.

Disposing of his steamship holdings in the late 20's, Harriman returned to his first interest—railroads, which did not stop him from buying in 1929 a controlling interest in the newly formed Far Eastern Aviation Corp. or the next year from entering into what was called the largest merger of private banking houses ever consummated—the consolidation of Averell Harriman & Co. with Brown Brothers & Co.

It took daring to put \$5,000,000 into the Union Pacific Railroad during the depression when other roads were retrenching and passenger traffic falling off. But Harriman gambled, and he likes to at poker and croquet, for high stakes. He gave the public streamlined Diesel-driven travel and ocean liner service at bargain prices. He built Sun Valley—a St. Moritz in America. Cus-



Labeled one of America's 10 handsomest men by Madeline Carroll, survey Harriman isn't too far

Simple Chronology

The most elementary of the continuity devices often takes the form shown above—a picture album integrated with a personality article. These are two pages from a LOOK piece on Averell Harriman. Compiling such an album is an arduous editorial task involving painstaking research.



Harriman No. 1 mother of his daughters, Mary (Hurley W. Pak) and Kathleen, divorced him in 1929



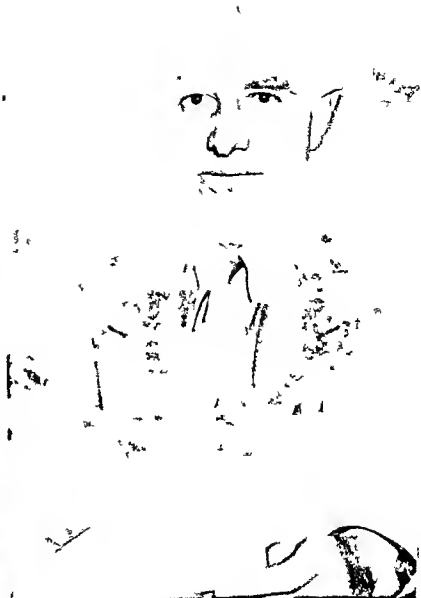
Kissinger, ex. Newsweek reporter, current Embassy host, is one of her father's most able (unofficial) assistants.



Roosevelt's savvy and adviser since 1932, Harriman (now in Moscow) is close to Churchill, a friend of Stalin.

Harriman, an adventurer a dream of a diplomat, likes horses and dogs, Scotch and soda, the sparkling expanses of his pet project, Sun Valley. He has let his 150-room house in Harriman, N. Y. fall into aristocratic dilapidation. The Harrimans' New York duplex has no dining room, and although their Sands Point, L. I., estate is magnificently comfortable, it is unimpressive. Harriman's private New York office is almost austere except for a special desk which resembles a dismembered spout. He travels in a C-47 instead of his Rolls—mark of the change of pace in his life.

As soon as Roosevelt set up the National Recovery Administration he called Harriman in



Unmistakably American, with keen eyes, a contagious grin, our man-about-Moscow is as unobtrusive in a crowd as Gary Cooper. Russia likes Harriman's interest in labor, his unrigid individualism.

as a big-business adviser in 1941 appointed him Lend Lease expediter with the rank of major. That summer Harriman flew to the Middle East and Iran to make surveys for American and Russian supply bases. Later he went to Moscow with Beaverbrook, offering British American aid was present at all seven Churchill-Roosevelt conferences. He flies between Moscow, Washington, London with the nonchalance of a commuter. Last October he was appointed U. S. Ambassador to Moscow.

It is hard to say exactly when Harriman changed from the bow-sweet into an intellectual Samaritan. Not that he eschews all frivolity—he dropped into the Stork Club during a recent

visit to New York, was not recognized and was barred. He hugely enjoyed the joke. But he has acquired, in the past 18 years, the manner of a man with a mission. Perhaps Mr. Roosevelt's reliance on him as a business adviser and emissary forces him to take himself more seriously than he did in the days when he was making business history.

Harriman wants world peace as well as peace between Capital and Labor. In keeping with his personal philosophy he is working for what he wants with what he's got. As he puts it: "It is as indefensible for a man with money not to use it for the benefit of his country as it is for a laborer to refuse to work."

in the files of picture agencies and final selection of a dozen or two photographs to be used out of the hundreds that are usually available on any well known personality. If the subject has a real family album to which the editor can gain access, it often solves the problem of picturing early years and supplies pictures of parents, wives and children not readily obtainable elsewhere.

SPEAKING OF PICTURES .

... THESE FOLLOW A BABY'S AFTERNOON FROM BATH TO



1 IN A CRISP, CLEAN CINCINNATI, MISS SYDNEY SEE THE EGG



2 TOP OVER IS MADE WITH NEW MOTHER AND BOO COLORED



3 DANA DOESN'T LIKE CIGARETTES, SMOKE



4 A MODERATELY CLEAN SHE BOWS AND APPROACHES



5 LOOK DOWN WITH EYES ONE TESTS WATER SOURCE



6 NO CLOSE INSPECTION WATER DOESN'T SPARK



7 IMPORTANT FIND IS THIS BAW MATERIAL, EGG HIND PIES



8 AN OLD HAND AT IT DANA SOBERLY HOLDS A SMALL PIE



9 SHE PIE MADE, SHE PIGGLE HER HENRY

This simple chronology from *Life* is a series of scenes from the afternoon of an endlessly curious young lady. It could have covered the child's whole day or week, or have been confined to an hour. This kind of picture story is usually planned and executed jointly by a writer and a photographer. Before deciding on their procedure, both would need to be well acquainted with the subject—familiar with her routine.

Experienced screen stars find it no matter what happens a playlet, go they pur base for their children there is no substitute for mud. The children live even in Manila to which may not have any of the facilities and conveniences that delight a child there but also seems to have plenty of dirt and enough water to make the dirt interesting. The pictures which appear on these pages of Dama Clara's adventure in Washington are all so natural and funny.

Dama Clara has a mother and father and a few little brothers. She lives in Washington Square, has her mother and father and a few little brothers. She also has a 16-month-old son of her own. She likes her carriage and much prefers spending an afternoon playing the piano. A few months of this sort of life in Washington have convinced her that although she is a young girl, she is a woman in some of the other things, her happy dream is when she is a mother and a young girl.



4 ONLY WENT TO LUNCH HER EARS IN THE MOUTH OF THE BOY



5 BUT OF THE HARD AGE AND IN THE END OF THE DAY



6 HER MOUTH OF THE BOY OF THE AFTERNOON HER EARS IN THE MOUTH



7 PREPARED OF THE BOY OF THE BOY OF THE BOY OF THE BOY OF THE BOY



8 FOR THE BOY OF THE BOY OF THE BOY OF THE BOY OF THE BOY



9 HER MOUTH OF THE BOY OF THE BOY OF THE BOY OF THE BOY



10 HER MOUTH OF THE BOY OF THE BOY OF THE BOY OF THE BOY



11 HER MOUTH OF THE BOY OF THE BOY OF THE BOY OF THE BOY

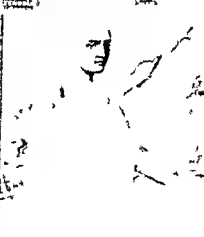


12 HER MOUTH OF THE BOY OF THE BOY OF THE BOY OF THE BOY

As a preliminary to actual picture taking the writer usually prepares a shooting script or scenario in which are listed all the anticipated situations and poses. The script may also suggest camera angles, ranges and so on. It is seldom followed to the letter; inevitably situations develop and opportunities for pictures arise which no writer, editor or photographer can foresee.

SPEAKING OF PICTURES.

... THESE ARE WOMEN WARRIORS THROUGH HISTO

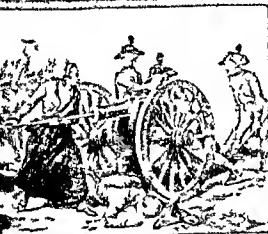


A loose simple chronology device helps to hold together this *Life* compilation of pictures dealing with women warriors through history. The story was suggested by the adoption of Pallas Athene as corps insignia for the WACs. Consequently, the story begins with a print of Athene. Given another angle, it could have started with a picture of Joan of Arc or Molly Pitcher. Likewise, it could have ended with a

Then the WAAACs, first enrolled women soldiers serving with the U.S. Army, adopted a brass of Athens as corps insignia, they acknowledged great prestige for the military men. Although Athens was the original woman warrior. But

ever since man began to till the earth with his tools and goods, women has been at his side and this is really as true in the ensuing battles. But we are some fighting women of earlier times when wars were unexciting for informal affairs often

with the benefit of uniform. Though perhaps some times I spelled these ladies to dress in trousers and false braids, their efficiency was remarkable. Indeed, none appear ferocious enough to justify the contention that the female is more deadly than the male.



picture of a heroine of the American Civil War or of a modern Russian guerrilla, depending on the editorial objective. A simple chronology which is not dependent on a specific time span or specific series of actions develops no suspense and reaches no real climax. In all these respects it differs from the narrative chronology examples of which are shown on the following pages



1 A touch of perfection is given to Frankie by make up man Jack Byron while Farrar Matthews, Sinatra a personal man puts The Voice into a coat.



3 Frank is fussy about the angles. Perhaps no other person has affected the casual styles of a nation more significantly than has



2 Hair stylist Jerry Le Bee whips Gloria DeHaven's blondeness into shining, lustrous glory—while papa Carter DeHaven, also nervous, looks on.



4 Lips are inspected with purely professional interest by both of the taking parties. Gloria's lip line must be voluptuous. Frankie's grin, too.

Here is a photographic narrative chronology with a climax which spoofs the whole thing—Frank Sinatra's first movie kiss from preparation in the make up department to the "gag" swoon in picture 8. The two-line captions in this piece are noteworthy for flip gaiety and for emphasis on details—the time it took to prepare for the kiss, the exact hour and minutes of its delivery, its duration, the approval of the Hays



5 Last minute instructions: "Billions of girls will sit in darkened theaters all over America waiting for just this moment. Make it special."



7 The Kiss at exactly 5:46 after two hours and 36 minutes of preparation. It lasted 30 seconds, received a nod of approval from the Hays office.



6 Demonstration by director Tim Whelan. "The stage him should have not failed. It should be tender a promise. Drilling in its warm restaurant."



8 The Screen as Gloria confers to Screen. a tradition. Studio cynics said she didn't faint, that Frankie had enough trouble holding himself up.

office, the director's instructions to Sinatra. Such trivia help enormously to increase reader interest in articles on professional entertainment. In fact, intimate personal data in text block and captions add interest to personality articles in any field. A primary requisite in a picture-story writer is an ability to pack dozens of such facts into comparatively small space.

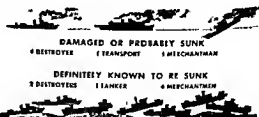
"Take Her Down"—Most Gallant Order of the War

Commander Howard Gilmore gives his life to save his submarine after a battle with a Japanese ship

AMERICAN HEROES

Two immortal Navy phrases have come out of this war. The first, "Sighted sub sank same" was radioed by Ensign Don Mason from his plane off our Atlantic Coast (LOOK July 14 1942). The second "Take her down" was the order Comm. Howard Gilmore called out in the Pacific night from his bullet swept submarine bridge. Gilmore, native of Selma, Ala., graduate of Annapolis (1926) in eight months—around the Aleutians off Japan in the South and Southwest Pacific—damaged 1 destroyer 1 transport probably sank a merchantman, sank 2 destroyers a tanker 4 merchantmen.

STORY BY DON WHARTON—DRAWINGS BY GLEN THOMAS—TWENTY-NINTH IN LOOK'S AMERICAN HERO SERIES



1 As his sub plows the dark surface toward her base after a mission off Rabaul, Gilmore, bunking in the conning tower to be near the bridge, gets a hurry call.



2 On the bridge, Commander Gilmore finds Lt. "Jeff" Davis has spotted an unnamed Japanese ship a mile to starboard. Turns his submarine to stalk the foe.



3 Darkness hides the enemy's identity. Distance and angle are too great for accurate shots. The sub holds her fire and continues maneuvering for better position.



4 In the blackness, the Jap ship also turns, suddenly comes out of the murk, bearing down on the sub—trying to ram her. Expectedly, Gilmore alters his course again.



5 In a battle of navigation, Gilmore changes speed. He gives his craft a burst, outwits the Jap skipper—and rams crashing into his quarry.



6 The force of the blow sends the sub overboard alongside the ripped merchantman. The Jap ship lies heavily, instantly opens fire with a .50-caliber machine gun.

Narrative Chronology

The vital elements of a good fiction story are found in the picture article based on a narrative chronology: definite beginning, heightened suspense as the narrative develops, and a climactic ending. This example, from LOOK's series on American heroes, was done with draw-



"Clear the bridge," Gilmore shouts. "Stand by to dive!" Davis scrambles down the hatch, Signalman McCabe following. A second burst tears into the six others.



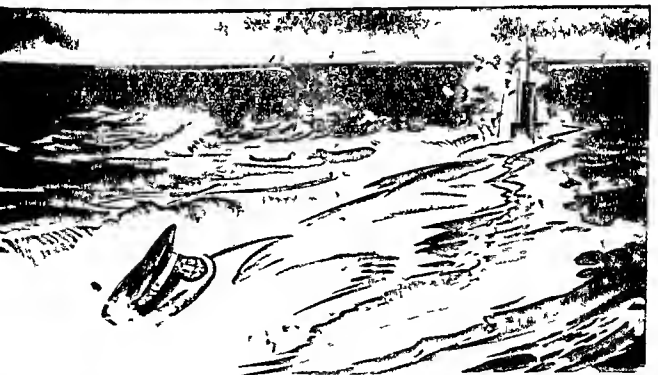
Davis hurries to his post in the control room. McCabe turns, raises his head through the hatch, sees Lookout Wade wounded on the bullet-raked deck, helps him in.



Ignoring Jap bullets, McCabe leans out again, gropes around, touches Lookout Basley, whose right leg has been shot away. McCabe gets Basley through the hatch.



Gilmore. Ensign Williams and Lookout Kelly are still missing. McCabe peers out again. By him stands Lt. Comm. Anne Schade, the submarine's executive officer.



Out of the dark comes Gilmore's voice: "They got me, Anne," he says to Schade—and leaves his last

order. Schade hesitates, calls out: "Close the hatch!" The diving horn sounds. Then water washing over

the deck where her helpless slipper lies—the sub responds to his final, heroic command: "Take her down!"

ings Fictional treatment of a factual narrative requires extremely careful research on the part of the writer who must be the artist's guide on minute details of the action. Readers react violently if details are drawn inaccurately. The picture situations and captions in this article were culled from a 3,000-word script prepared by the author after several weeks of investigating the story from all angles.



HEROES WITHOUT MEDALS

1 Jean Tolen, 24, of Minneapolis typifies the American girls, trained nurses in civilian life, who have volunteered for one of the war's most dangerous jobs. Because evacuee planes carry military personnel and material on outgoing

trips, nurses like Jean are exposed to enemy fire until the second half of each mission, when, carrying wounded, the planes bear the Red Cross emblem. Here Jean tends stretcher patients en route from an AEF base to England.

Invasion Heroine: the flying nurse

She evacuates wounded from battle zone to base hospital, across the Atlantic and home



1 At home base in England, Jean plays bridge with fellow members of a Medical Air Evacuation Transport Squadron before taking off on her flight.



2 Each nurse teams with a surgical technician on a flight. Here Jean and teammate Sgt. Fay Funkhouser of Lafayette, Ind., set up litters in the plane.

Repeated Identity

This is the form of continuity most frequently used in picture articles probably the most useful and certainly the surest guarantee of a cohesive result. The repeated identity may be that of an individual, a family, an object or a situation. The best possible focus is one individual



At the advanced base Jean supervises loading of stretcher patients. Evacuation planes—usually heavy C-47s—have 10 minutes in which to land, load patients and take off. Occasionally wounded are down to the U.S.



4 Flying over water, wounded wear Mac Wests—GI for chesty life preservers. Here Jean shares with a soldier well enough to sit up. Plane has room for 121 for patients or 24 sitting patients, usually carries some of both.



5 Back in England, Jean sees her charges transferred to waiting ambulances. Her duties in the air include the giving of intravenous medication and blood plasma, and emergency treatment to combat the effects of altitude.



6 Her responsibility ends as she checks the passenger list with Sergeant Funkhouser. Thanks to girls like Jean, medics risk in air evacuation is slight. In 1942, there were 80,000 evacuees, only 11 deaths in flight.

as in the article above on a flying Army nurse. As an individual, the nurse is not as important to writer and photographer as the subject would be in a personality piece on a celebrity. But she is extremely important as an active human being through whom the whole story of air evacuation of the wounded can be told. Without such a specific focus, a picture story tends to become confusing.

NIGHT CLOTHES ON BROADWAY

Broadway is clean this season. None of the shows is really nude. But by a curious coincidence, such intimate feminine apparel as nightgowns, housecoats, pajamas and lingerie is worn in 14 of the 42 attractions now on Broadway. In *The Love of the Turtle* Margaret Sullivan (below) wears a pair of boy's pajamas. In *The Doughgirls* Arleen Whelan is swathed

in yards of fluff (see p. 56). In *Over 21* Ruth Gordon wears a pair of short pajamas. Whether there is any significance in this preoccupation with boudoir attire is extremely doubtful. In most instances the exigencies of the plot demand it. In *The Two Mrs. Carras* Elizabeth Bergner rises from a sick bed. In *Over 21* a fine bit of comedy stems from the fact that

Miss Gordon is locked out of her bungalow in her pajamas. In *Othello Desdemona* is strangled in bed. In vesting their heroines in shifts, Broadway producers are following a classic precept. Will Shakespeare be so much when it came to playing to the balcony, allowed such ladies as Ophelia, Juliet, Lady Macbeth to appear in sleeping attire, with great stage effect?

IN "THE LOVE OF THE TURTLE" MARGARET SULLIVAN WEARS BOY'S WHITE HOUSECOAT PAJAMAS. WITH NO LITTLE DIFFICULTY SHE BEGAYS THESE FOR SLIMY WALLACE



In this article from *Life*, the repeated identity is that of night clothes worn in Broadway plays. The individuals and the plays are all different, but the night-clothes theme holds them together—not so well as a one-person focus might but well enough so that the story is something more than a collection of miscellaneous photographs of actresses in various stages of undress. This is palpably a manufactured "angle" for a



In "The Daughters" Arlene Whelan wears maudlin as de ma negligee which leads herself to business of strolling angrily about whipping her skirts around her. She has tried manaculously to reach her sweetheart on the phone, is furious at her father.



In "Dances Disgrace" Barbara O'Neil plays in a silk jersey housecoat designed by Helen Cox. Evening before this scene takes place she had performed a d floor from open air on a small bed and saved his life. *Devotee* the pre closed Jan. 13



In "Dum Z!" Author-Star Ruth Gordon wears Mainbocher's short pajamas. About to go to sleep on living-room couch of rented bungalow she realizes light is still on, that switch is on the porch. When she steps outside, door slams, locking her out.



In "He's With Father" Dorothy Dickson wears a \$60 reproduction of a nightgown shown in *Lady's* *Lady's* *Book*. Mother having been done wrong by her man, comes wailing downstairs and extracts promise from Father that he will be baptized.

picture story but so are most approaches used by magazine editors and writers. A natural story line so obvious that it requires little thought or development rarely occurs. Even when he has a message that he wants very much to deliver a writer will not produce an effective story unless he can find the right device to get it easily and forcefully before the reader.

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IN "THE VOICE OF THE TURTLE" MARGARET SULLIVAN WEARS BOY'S WHITE BARRACLOUGH PJAMAS. WITH NO LITTLE DIFFICULTY SHE LOANED THESE FROM ELIZABETH WALLACE



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In "The Nightbird" Arlene Whelan wears something so new and free which leads back to business of showing nearly about whipping her skirts around her. She has tried unsuccessfully to reach her sweetheart on the phone, is farside at her future.



In "Doctors Dispute" Barbara O'Neil plays in a silk gown designed by Helen (an Evening before her scene takes place she had just won a difficult brain opera on a small boy and won it. In "Doctors Dispute" (Nov. 14).



In "Owe It" Author-Star Ruth Gordon wears Mainbocher short pajamas. About to go to sleep on living-room couch of rented bungalow she catches light is still on, that switch is on the porch. When she steps outside, door slams, locking her out.



In "Life With Father" Dorothy Stickney wears a \$200 reproduction of a high gown shown in Godey. Lady Rock Mother having been dealt something by her own money usually threatens an extract promise from Father that he will be baptized.

picture story but so are most approaches used by magazine editors and writers. A natural story line so obvious that it requires little thought or development rarely occurs. Even when he has a message that he wants very much to deliver a writer will not produce an effective story unless he can find the right device to get it easily and forcefully before the reader.



The American soldier lying in the foreground was blasted by a booby trap beside a Fascist monument in a little Italian town. His arms are up, but he is dead.

the rubble of the explosion around him. A right, men of an engineering unit search for other mines, using a pancake-shaped electrical detector which produces

a buzzing sound in the operator's earphone when passed over mine. Such an instrument is ineffective, however, for detecting mines because it places

How To

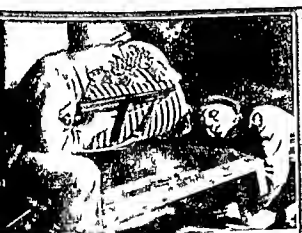
The foundation of this type of picture story continuity is the time-tested formula of showing the reader how to do something or how something is done or both. In its simplest form it is a sequence of instructional pictures and captions. The example above is comparatively com-

BOOBY TRAPS

With the enemy gone death in a thousand disguises waits for the unwary

The booby trap as we know it as a weapon in this war has produced as in essence a peculiarly fiendish type of mine, and mines are almost as old as gunpowder. They came into the world, however, during the trench warfare of 1914-18 when engineers dug or mined their way to enemy positions, placed explosives, detonated them from a lance. The Germans developed small mines to be buried in the enemy's path and set off by electricity. The advent of the tank brought the necessity for an automatic mine one that would obligingly explode under enemy armor and today all armies have half a dozen types of mines that will blow the tread off a 60-ton tank the instant they are touched off. It was an easy and obvious step to the half anti-personnel mine or booby trap.

On these pages LOOK explains the workings of the simple but deadly booby trap. The photographs were made at the Army Air Base in Richmond, Va., where the 938th Aviation Engineers Camouflage Battalion has established a school for the study of booby traps and mines. The equations below draw an analogy with fire to show the basic elements of a booby trap.



Pressure-type detonator: The pictures immediately above show a booby trap in one of its simplest forms. Pressure of 35 pounds on the trigger head releases a firing pin which detonates a percussion cap. The cap in turn setting off a half pound of TNT. Valued to a bed frame the trap would kill or maim anyone who sat on the bed.



Relay-type detonator: A restraining weight of as little as two pounds on the trigger latch of this detonator holds it down, preventing firing. When weight is removed, firing pins strike. Sometimes hidden in a hollowed-out book, this trap might also be placed under a large anti-tank mine to go off if the mine found by enemy sappers were lifted.



Pull-type detonator: A strand of this steel wire colored for camouflage and fastened to a ring, detonates this booby trap when pulled. Above a corporal instructor of the 938th Aviation Engineers, using a bayonet to explore for concealed wires, demonstrates one way our soldiers are taught to search behind a picture in this type trap.

The article shows how several kinds of booby traps are constructed, how they are exploded, and finally, wrong and right ways of dealing with them in a variety of situations. Diagrammatic drawings have been combined with photographs to add information on workings of these deadly contraptions. Almost any photographic how-to story can be made more informative by addition of drawings.

Snead's mighty drives are perfect blends of power and timing



On the tee, Sam uses a standard over-lap grip. 15-ounce club with a 3 1/2 shaft. He (1) sets up ball opposite left heel. (2) holds club body parallel to line of flight, (3) begins shifting his weight to right leg while at early stages of backswing.

While raising club head in near perfect arc (4) Snead keeps his chin straight at ball. He twists body gradually (5) with full backward turn and shoulders. As backswing ends (6) left knee is unlocked, power



By unloading body during downswing (7) Sam increases power. Speed of club is so great at impact (8) that even movie camera records only a blur. His chin is still pointed at tee (9) even after the ball is in flight.

The ball is away, but the drive is not finished. With weight back on left foot, Sam follows through (11) until club head completely circles his body. His extra-punch drive enables him to out-blast most rivals by 25 to 30 yds.

Sam demonstrates an explosion shot—the "duffer's nightmare"



To pry ball from trap, Sam recommends anchor your feet deep in the sand (1) before swinging. He uses over-lap grip on No. 3 iron, takes stance close to ball (2), begins backswing (3) in much shorter arc than that used for driving.

Other important rules: swing, don't scoop; take plenty of sand if ball is buried. Snead uses sharper backswing (4) on this stroke than others, but follows through (5), unlocks knee (6), again keeps chin in line with the ball.



Precision is more valuable than power here. Sam's swing (7) is designed to lift rather than smash. Body unloads (8) comparatively slowly but heads are ahead of ball at impact, so y is on inch behind (9) as ball is up towards greens.

Club head moves faster than ball for fraction of second after impact (10) but Sam keeps his head down (11) until end of short follow-through. Compare position of club head at finish of explosion shot with that at finish of drive (12).

The how to treatment is more frequently employed in the participant sports field than in any other. Millions of books and pamphlets show young America how to play shortstop, how to stroke a tennis ball, and so on. Whole advertising campaigns have been based on the same picture technique. In the story above four movie camera sequences detail every move of Sam Snead, golf champion, as he drives into

Snead's iron strokes—like his drives— are clean and crisp



Iron technique is strikingly similar to the which Snead uses for woods. The difference? Sam places the ball (1) opposite the center of stance—a slightly different hand position (2). He follows (3) begins with a most exact y same details.

Snead's backswing is shorter than for the driver, but longer than he uses for the sand iron. Compare pictures 4, 5 and 6 above with the same numbers in the two-shot sequence on page 85. The stance, stroke and body twist are virtually identical.



puts considerable body turn into downswing (7, 8). For maximum distance averages 130-135 yards with the No. 3. The head should swing on a low path to pass under ball. No. 6 how the club shaft bends (9) as camera records the swing.

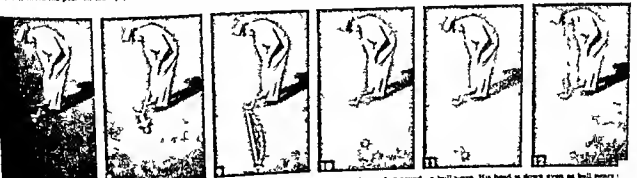
fact. Go by cardinal rule—keep your head down—is emphasized again (10) as Sam sweeps into his follow-through (11). No. 12 until the stroke is completed (12) does he look up to follow ball a flight and begin thinking out his approach shot.

On the green, Sam's advice is simple: think before you putt



Putting is personal—Snead says a y a s means no, the way he goes or should be in the line on that best release from Sam's stance uses a reverse over-shoulder (1), takes his position slow y (2) and starts with (2) and y on his left.

Sam goes to left side of stance (4), a though some crack pros prefer center or right. Balance length of backswing (5) depends on distance. As Snead's club meets the ball (6), his knees are bent, his body loose—never tight or tense.



Snead strokes with his wrists (same golfs are use their arms. The 9-footer looks on y a brief follow-through (7) a he rolls toward cup. To compensate for sloping green, Snead aids to left of cup, projects ball in a curve (9).

End of a perfect round—a bull's-eye. His head is down even as ball leaves (10) and goes in (12). Although he can't remember putting over 85, 2 before comfort to differ. "If you can just break 100, the rest will come out."

an explosion shot out of a sand trap approaches a green and sinks a putt. Arrows and dotted lines help the photograph tell the reader how Snead achieves golfing greatness. The article is deceptively simple, just as a golf shot is simple for Snead, but it had to be carefully planned and executed to get the right camera angles. More than 100 pictures were taken in order to produce these 18.



Charles Boyer and Ingrid Bergman play Crepsy Anton and his wife Paula in movie. At this point she is unaware he is plotting her mental breakdown. In *Gaslight*'s original company these roles were played by John H. Trelva and Vincent Price (in



picture at right) whose stage name was Maningham. In contrast to his former apple-checked Miss Bergman, Miss Feltyn is frail, pallid, beset by a Boyer career. Miss Maningham is a singer. Price wears Vandyke and Boyer only his usual topcoat.

MOVIE OF THE WEEK:

Gaslight

Bergman and Boyer are the stars of a taut psychological thriller

Set work in the darkness of motion picture houses throughout the U.S., audiences gaped with fright as gaslight flickered over the moody Victorian household on the screen. They knew that violence was afoot and that any minute blond in gaslight the neat antiques would be. The movie was *Gaslight*—a hand some M-G-M period piece about a man who sets out to drive his bride insane in order to complete some unfinished business in connection with the untimely death of another woman. Directed by George Cukor (see its psychological thriller). But besides to achieve *Gaslight* has the fine, disciplined performances

of Charles Boyer and Ingrid Bergman in the leading roles to recommend it.

Like *Gaslight* the most, I find the mystery plot in current Broadway history the movie is an adaptation of *Gaslight* Patrick Hamilton's London play of 1938. On the idea that the screen will never replace the stage, *Gaslight* devotees may carp at the M-G-M version. For one thing, the film lacks the unity of *Gaslight*'s single act. For another, M-G-M converted the play's shuffling, medieval detective into a dashing young blade. Comparative scenes from the movie and the play are shown on these pages.



Anton's carefully planned campaign is calculated to drive his wife insane. Having her confined and then make himself heir to her fortune and cashed pay. He begins by trying to prove her memory is failing. He takes trinkets, she accuses her of having lost them.



How he has just accused her of removing a picture from the wall. When she protests her innocence, he summons the servants, humiliates her by asking them to swear they didn't remove the picture. At the left housekeeper knows it's false, at right the maid does none.

Parallel or Contrast

An ancient English poet once wrote that "comparisons are odious" and people have been repeating it for centuries. The fact is, however, that comparisons are sometimes decidedly useful in planning and construction of picture stories. Above, from *Life*, is an article with two



A Scotland Yard detective (Joseph Cotton) tries to persuade Paola on an evening when her husband is away. "I" suspects him of an old, involved murder, begs her to assist in establishing Anna's guilt. Leo C. Carroll enacts this role in *Angel Street*.



Victory. In the original *Angel Street* a first appearance on the scene occurs early in the story, is accomplished with considerably less suspense than in the play. In *Gaslight*, Manningham does not see him until almost the end of the play.



At first reluctant to believe that her husband is a murderer, Paola, as an individual, is persuaded to listen to the grisly facts about his past history. Cut on performance as the detective is romantically superficial. Carroll's masterpiece of



sharp characterizations. *Truman's* moment in *Angel Street* comes when the detective is about to leave the room without her. Just as he reaches door he remembers, coming suddenly to a halt. The camera is not in his



Proof that her husband is guilty comes when the detective shows Paola her husband's handwriting in a letter with that of man whom he suspect. Killed her aunt in an attempted jewel theft. I succeeded in the robbery. Anna married



Paola. He believes the proofs are taken to have the evidence from this point. Scene in *Angel Street* where detective passionately, James Manningham's look in order to secure evidence against him is far superior to that of movie.

series of photographs showing how scenes in the motion picture *Gaslight* resembled or differed from those in the stage play *Angel Street* on which the movie was based. The parallel or contrast technique tilted this ingenious picture story considerably above the ordinary movie review. *Life* has used the same device effectively in other stories for example in one on movie stars and their stand ins.



This starved baby is not ready for solid food. Her mother should wait a week or so then try again.

Let the Baby Be the Boss

By DR. MARTHA ELIOT

Associate Chief, Children's Bureau, U. S. Department of Labor

Babies need no longer be the victims of strict timetables and rigid rules prescribed for the average baby. And firm but worrying parents need no longer pace the floor, listen to Junior's loud wails and wonder whether they dare give him that 2 a. m. bottle at 1:30. Instead, babies can be treated as human beings, encouraged to satisfy their individual desires about what, when and how much they want to eat.

This revolution in infant feeding came about when doctors officers began to fill up with babies who were not flourishing under the clock and rule system. It was found that each baby had his own rhythm of hunger—perhaps morning feedings spaced three hours apart, and afternoon and evening feedings at four hour intervals. It was also found that as a baby's stomach grew, he would taper himself off into fewer, larger meals. And so there developed today's emphasis on schedules tailored to fit individual babies.

Leading pediatricians have discovered too that each baby knows when he is full when he is ready for his first solid food when he is willing to give up the bottle for the more sophisticated silver cup. No baby can enjoy cereal until his swallowing apparatus is able to handle it. Few babies want to drink out of a cup when they are so young that their chief pleasure comes from sucking. Any baby will protest violently and fuss if he isn't fed enough—he's hungry and his stomach hurts.

Human nature, even in the diaper stage, must be considered. A baby who wants cereal each morning at 6:30 won't like waiting until 11 for more formula. Why not let him be the boss?



DON'T keep a crying baby waiting for his feeding because you have arbitrarily substituted a textbook schedule for one based on his natural hunger cycle. Babies' food demands vary.

DO feed a hungry baby when he wants food. Baby can't sleep when his stomach is empty because it contracts and hurts. Parents can't sleep, either, because of crying. After mother feeds her baby, both will go back to bed.

How to train your child is the theme of the picture story shown here. Contrast is the continuity device used in presenting it. The don't and do method is time-honored as are its close relatives, wrong and right and before and after. All are frequently employed in editorial and advertising presentations because they give the reader an immediate feeling of identification with what is happening in



DON'T be afraid that you'll "spoil" your baby if you pick him up and play with him before the clock says feeding time. That inborn, hungry baby is being left alone to cry till then.

DO play with your baby before feeding him (if he wants a) the social life. This is the best time to give him the love and attention which he needs—and then he won't mind waiting a few minutes to get his food.



DON'T try to hurry your baby into grown-up feeding habits. This old boy pushes his cup away and goes on with his milk, because this is the only way he can explain he still needs his bottle.

DO introduce the cup habit gradually. Begin at breakfast or lunch. If your baby is not ready to give up his bottle altogether, let him finish his evening feeding this way. It is relaxing to take bottle on mother's lap.

the pictures and provide specific quickly grasped points of information and instruction. The writer of this article planned it and helped the photographer execute it after consultation with the authority whose byline appears above the text block. Every picture situation used was first plotted in a shooting script. After that the job was mostly a matter of being patient with the infants.



Elizabeth Janeway, who wrote "The Walsh Girls"

Elizabeth Janeway, author of "The Walsh Girls," is a New York City resident. She is a graduate of the University of California, Berkeley, and has been a member of the New York City Board of Education. She has been a member of the New York City Board of Education since 1960. She has been a member of the New York City Board of Education since 1960. She has been a member of the New York City Board of Education since 1960.

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Lillian Smith, whose best-seller is "Strange Fruit"

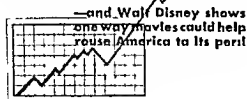
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Layout

Every successful picture story has layout continuity to some degree—which simply means that it is presented in a visual or typographical pattern carried through from one page to another. In some cases, however, the need for a stylized layout pattern is extreme because of the

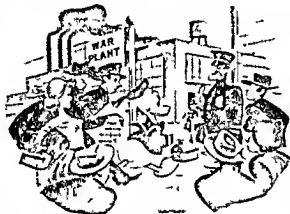
Donald Duck Dodges Depression



© Walt Disney Productions



1 If Hollywood joined the anti-depression fight, Walt Disney would be at the front line. Here he shows how Donald Duck might explain inflation to millions. Farmer Donald is reading "Help Wanted" ads.



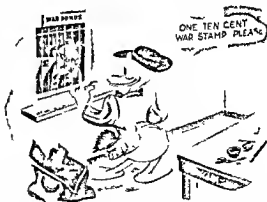
2 Essential war work at big pay, that's for Donald. So getting the film he quickly lands a good job. O, he stud or might meet after an or depression in cartoons, short subjects, news reels or even feature pictures.



3 Here's Donald on his first payday, loaded to the ears with quick cash. Like millions of others, he is now earning more than ever before. Like millions, he rushes off to spend it on who ever the stores have to sell.



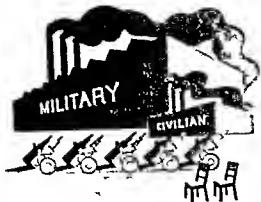
4 But the situation has gone to his head. He doesn't need 12 suits—and his prices have certainly gone up. Still, who cares? It's his money, isn't it? And there's plenty more where that came from, isn't it?



5 Not that Donald isn't patriotic. He wants to win the war. He knows the Government needs money, so every now and then he lends it a little of his loose change. And yet somehow that gesture isn't quite enough.

Development of a Theme

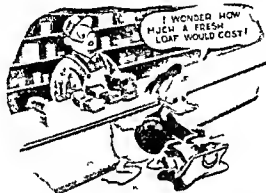
When the picture story writer tackles the problem of putting over a point of view in addition to providing information, his task becomes complicated. On the spread above an attempt was made to persuade readers to save wartime earnings and buy War Bonds instead of luxuries.



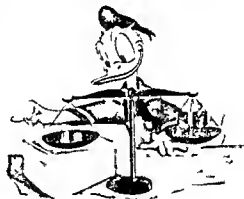
For the demands of war have put things out of balance. American industry is producing as much war material (which is why Donald has such a big pay job in the first place)—but mighty little for civilian consumption.



7 This means that the money paid war workers (and their employers) for outweighs the value of available civilian goods. Every three dollars of spending money buys for two dollars' worth of goods. And prices rise.



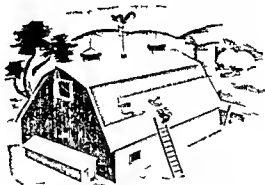
8 Unless it is checked, the inflationary spiral will eventually make Donald and everyone else bid fantastic sums for life's barest necessities. One day money will be wholly worthless. Then—into depression we go.



9 Right here Donald sees the light. By putting every cent he can in a War Bonds or his savings account, he can help balance the amount of money in circulation with the supply of goods. That helps hold prices down.



10 But even more—he's investing in his own future. After the war, civilian goods will be plentiful and cheap—for those who can buy. Life will be wonderful—for those who have money. Donald will have it.



11 Then he'll leave the job in the grimy city, build himself a modern new farm, enjoy life to the full. And as he buys the things he wants, he'll be helping to make America prosperous. Why don't you try Donald's way?

Several of the continuity devices previously discussed in this chapter were employed in developing the editorial theme. For example, it is presented in a narrative chronology with the repeated identity of a known personality (Donald Duck) and layout devices (panels and numbers) helping to hold it together. Almost always a combination of continuities is more effective than a single one.

Ideas for Picture Stories

IT IS AXIOMATIC in magazine offices that an article can be no better than the idea behind it—a conviction as true of picture articles as of text articles. Poor execution can spoil a good story idea; it is true, but even brilliant execution cannot rescue a bad one.

There are now dozens of publications using picture stories of one kind or another with varying frequency. It is impossible to set up rules to guide the selection of ideas for all publications, since each has its own audience and its own peculiarities. We have to deal in generalities and attempt to provide standards which will apply to most of the large circulation media using picture story ideas more or less regularly.

Discussion of these standards centers around answers to two questions:

A. By what criteria should picture-story ideas be judged?

B. What are the best sources of such ideas?

The first question may be answered by listing five qualities which are essential to good picture stories:

1. An interest that transcends spot news—a quality that cannot be sapped by news developments.

2. Picture impact.

3. Sharp focus.

4. Focus on people as opposed to things.

5. Universal interest.

The first of these qualities is apparently difficult for many writers to under-

stand, especially those with newspaper experience. They point to *Life* as an example of a magazine which publishes news picture stories. They are right. *Life* does publish some, although a great many of its true picture stories are not dependent on a current news peg. But no other large circulation magazine uses picture stories in the news field. One reason is this: most picture articles require considerable planning, and their preparation is generally a time-consuming process. An idea for a picture story which will be dated in a few weeks or even months is therefore of little value.

Of no greater value is an idea which does not provide the kind of picture interest and picture impact which have been discussed in previous chapters. This criterion provides another difficulty for most writers who are accustomed to thinking in terms of words. To succeed as creators of picture story ideas—and of the stories themselves—they must stop thinking solely in terms of word images and begin thinking in terms of visual images as well. Once a writer has learned to visualize a story, his battle is half won.

The third desirable quality, sharp focus, has already been stressed repeatedly. It cannot be stressed too often: nothing so handicaps successful execution of a picture story as planning it with too broad a scope. A single picture story on a small town would be possible, but difficult; on one block in a town it would be less difficult; on a family, comparatively simple.

on one member of a family easy

This brings us to the fourth point the desirability of focusing on people. What ever the story chances are it can be made most interesting if it is told in terms of people doing things. It is possible of course to focus on an inanimate object e.g. a house. But any readership test ever made will demonstrate that the article will have more readers and more interested readers if there are people in the house.

The fifth quality essential to most good picture stories is universal interest. For mass circulation magazines it is indispensable. A bane of every editor's life is the writer who consistently submits ideas for stories which fascinate him and his friends but would not appeal to the other eight or ten million persons who read the magazine. Pictures are a universal language but picture stories can be universal only if they are based on ideas which dip into and reflect the lives and feelings of great masses of people.

The second question asked is: What are the best sources of picture story ideas? These are in the order of their importance:

1. Newspapers and news magazines
2. Technical and trade magazines
3. Books
4. Your own experience

To indicate newspapers and news magazines as the best sources of picture-story ideas is not to contradict previous advice to avoid spot news angles. A newspaper item is hardly ever sufficient basis in itself for a picture article but it often can be the springboard for one. For example, a brief feature in a New York newspaper noted the birth of a tiger cub at the Bronx zoo. It was accompanied by pictures. From them a picture-magazine editor developed the idea of photographing the cub each week until it was full grown. The result—a picture story of the life of a tiger

from birth to maturity—took 24 months but editors and readers agreed that it was worth the time and effort.

The next best sources of picture story ideas are technical and trade magazines. From these, as from news publications, the intelligent picture story writer can spot trends worth watching and pursuing and frequently he can find material which has not yet been presented to a mass audience. Of course research and planning are required to translate this material into picture language for a mass audience.

Books, especially technical books designed for specialized readership, are also an excellent source of ideas. The sale of such works is limited but they sometimes contain information that would interest millions if presented in popularized form. Usually it is necessary to secure the publisher's permission to use material appearing in a book but most authors and publishers are happy to have their works mentioned in a mass circulation publication. Here again the picture-story writer and editor are confronted with the job of transmuting the raw material into visual form.

One's own experience, the fourth important source of ideas, is of first importance for some kinds of writing. In visual, factual reporting for a mass audience, however, it does not rank that importantly. Yet all experience is valuable to the picture story writer insofar as he applies it to the creation of picture language appealing to the minds and feelings of others.

There is almost limitless opportunity for intelligent creative writers who can learn to think in visual terms. The freelance market for the sale of picture story ideas is limited but there is a definitely expanding market for the talents of staff members who can plan and produce picture stories and articles possessing the qualities discussed in this chapter.



A newspaper publishes a story of pine saplings, death and destruction through an American city. An editor on the staff of *Cronet* reads it and has an idea. Result: an exciting, shocking, picture story on pine through the ages, eight pages of which are shown here. This is an example of a "compiled" picture story—the combination of a good idea and painstaking search for photographs and drawings that vividly and



9. Even now the bodies scattered on pavements, the dozens trapped inside cars, the bodies in the Chicago River, testify to a tragedy that is still being put into the world.



10. Even for those based on behavior that is becoming apparent, when the crowd started to move, the sight of a hundred bodies, for one, was a sight that was not to be seen again. There were a few, young people, who were a different color, but the others, those who were not dead, were not dead for good.



11. From the body, the June 1, 1968, Chicago Tribune's headline is a testament to the fact that the bodies were not dead for good. There were a few, young people, who were a different color, but the others, those who were not dead, were not dead for good.



12. Even now the bodies scattered on pavements, the dozens trapped inside cars, the bodies in the Chicago River, testify to a tragedy that is still being put into the world.



13. From the body, the June 1, 1968, Chicago Tribune's headline is a testament to the fact that the bodies were not dead for good. There were a few, young people, who were a different color, but the others, those who were not dead, were not dead for good.

dramatically support the central theme. The putting together of such an article requires patience in high degree and a thorough knowledge of picture sources. Important picture magazines have picture-research specialists who spend all their working hours in such searches. Other publications depend more heavily on the advice and assistance of numerous commercial picture agents.



New foods new ideas
for a better world
GENERAL MILLS



He may think he fell in love with Susie Wilkens •

But he really fell in love with Betty Crocker! That's right, though it's no secret. Even Susie herself will admit it.

Dear Betty Crocker, she'll write "I served your Hungarian Goulash to John when he came home on leave last week. He simply melted, and he wanted me to cook for him the rest of his life. I'm so happy! Your grateful friend, Susie."

Being Cupid's assistant is only one of the jobs Betty Crocker of General Mills has been doing well for more than 30 years. To millions of women, she's America's First Lady of Food—a helpful friend whose recipes are always practical, easy-to-follow and almost unbelievably good.

The reason is simply that no Betty Crocker recipe is ever released until it is tested, checked and rechecked.

Literally dozens of times—not only by our star home economists who develop Betty Crocker recipes, but also by the General Mills panel of home testers, real homemakers in their own kitchens.

To perfect a single Betty Crocker recipe often takes weeks of painstaking work.

You are invited to write to Betty Crocker for cooking help of any kind—both now, when you have real problems, and in the years to come, when your perfect home will be made for you by the dozens of new recipes we're creating. Then there'll be many more new General Mills products—new food, new ways to help make a better world for you and your family.

GENERAL MILLS INC.
Minneapolis, Minnesota

Makers of Gold Medal "Enriched" Enriched Flour, Soften-Up Flour, Bisquick, Wheatena, Kix, Cheerios and Betty Crocker brand.

Copyright 1953 General Mills Inc.

The article beginning on the opposite page ran through seven pages in LOOK in the days when America's Army training program was going full blast in all parts of the country. It is presented here just as it appeared in the magazine with the first page facing a General Mills advertisement. Although many of them hate to admit it, editors have a responsibility to advertisers as well as to readers—not to permit



Night and day the Leeville Hotel is bombarded by incoming Army wives. Turned away Dorothy Dennis (center) asks her husband, "What can it be?"

Don't Visit Your Husband in an Army Town

Congested and hectic, it's generally no place for a soldier's family. The wise wife stays at home

On train, plane and bus they come—sleepy-eyed, grimy slumped in seats—the vast, unrecruited legion of service men's wives. Invading communities near our more than 1,200 military camps, each is determined to snatch a few hours, weeks, months if possible with her soldier.

In most camp towns, the problem of accommodating visitors has become critical. Rooming houses and hotels, if any are bursting civilian homes are overflowing. Army wives have had to sleep in railroad stations, sit up in all night cafes, even live in remodeled chicken coops. Food prices and rents have skyrocketed. Sanitation fa-

cilities are overtaxed. Wives who left friends, parents and comfortable homes behind find such towns no romantic garden spots, but dull, dusty grim.

This is the documentary story of one Army wife and a representative camp town.

Dorothy Dennis, wife of Sgt. James Wiley Dennis, of Lewisburg, Tenn., arrived in Leeville La., eight miles from Camp Polk, a month after he was transferred there. Her experiences, paralleling those of thousands of other Army wives, are pictured in the following pages.

Like every other camp town, Leeville is harassed but booming. Since January

1941 when the Army started to build Camp Polk, Leeville's population has jumped almost sixfold—from 3,200 to 16,000. Until then, the town—in an area of cutover timberland—struggled along. In recent months, the community has expanded its water supply and sewerage systems, paved streets, cooperated in building 473 housing units (chiefly for officers).

Despite such valiant and zealous efforts to meet "the invasion," Leeville is a real disappointment to the young bride of a soldier. To Dot Dennis—and to virtually every other migrant wife—"back home" soon became "God's country."

advertising domination of editorial content, but to plan a magazine so that advertising copy with direct appeal to women will run, if possible, with editorial matter having the same appeal, and so on. The article above, interesting to both men and women, originated with an idea obtained from a newspaper story describing the Army's difficulties in dealing with camp-following wives.

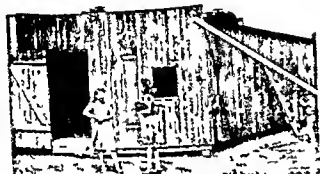


In judging the suggestion for an article on wives visiting husbands in Army camps the editors decided (A) that it had a potential interest transcending spot news (B) that it would not produce startlingly exciting pictures but should develop many of real human interest (C) that the story could be executed with a sharp focus on one army wife (D) that it automatically focused on people doing things (E) that it

"No Vacant Rooms" faced Mrs. Dennis at both of Lees's two small hotels. After consulting the USO and local Red Cross office, she was lucky to be

put up for three days (max mum) at Camp Fulk's Guest House, generally reserved for relatives of ill soldiers. During that time, Dot explored the coun-

tryside. At Sandy Hill, two miles from camp, she found eight Army families living in the settlement shown above, one privy for "Ladies," one for "Gents."



Two local girls, a waif and a laundress, share this habitation with Mrs. Walter Jeyner, of North Carolina, and her soldier-husband, who pays \$15 a month for their space. "Homes" like this were abandoned by laborers who built Camp Fulk. The Army declared many unsanitary shacks "not limits" for soldiers.



Property owner, Pte. C. J. Rahn, of Montgomery, Ala., paid \$35 for this "bungalow" to house his wife and 8-month-old child (above). Soldiers had bus 121 for a previous tenant. Four out of five residents of Lees's have taken in roomers or boarders. In Mayor Chest Morris' home there are now four families of Army men.



Most of the Army wives in this 12-room boarding house at New Lanes, two miles from Camp Fulk, work in a laundry or cleaning plant. Not all the boarding houses around Leesville are run by the Army. A number of tourist cabins are comfort able, but rent as high as \$4.50 a night. Most outcrops are already occupied.



"It's like sampling out" is the philosophical attitude of Mrs. John Lawrence (standing at attention, in this is the best home she and her husband could find, three miles from Leesville) only \$15 a week. "Come and borrow a number about the place. Some Army couples live in the lots, some in run-overs railroad cars."

DOT FINDS A ROOM CONTINUED ON NEXT PAGE

would be of interest to many millions of Americans. Thus, it met the requirements we have set up for picture-story ideas and was assigned to a writer and photographer. Two of the writer's primary tasks were to find the right locale and a genuine Army wife who would photograph well. Pages 2 and 3 of his story shown above indicate that he succeeded with both problems.



my couples occupy three of the five rooms here.



free combing the area. Sgt. and Mrs. Dennis pounced on this 10 x 12 room in James Laurent's home, over a mile from Leesville. The room is as from North Camp. Rental is \$3 a week. Eight adults, five children, are cramped in the cot



luge compete for one bathroom. A few yards from the window, a garbage dump attracts swarms of flies. Odors from an open flow of sewage are a most unpleasant. Dot deplores the heat, the lack of privacy, optimism as y hopes to move soon.

DOT FINDS A ROOM AND LEARNS IT'S NOT "HOME, SWEET HOME"



Household chores are made difficult by inadequate facilities. Although solitary, Dot has made no friends, spends much of her time in her room reading. Many wait around USO or the camp Service Club.



bedbox in yard is used by all four families. Once a day Dot takes the 20-minute walk in Leesville for her shopping. Big event to her is Jim's homecoming in the evening—sometimes as late as 11 o'clock.



Walking on Sunday is virtually their only recreation. On week ends, Dot and Jim go to a movie. On other evenings they stay at home. Leesville is busy with housing to tackle amusement problems.

Because no picture in this article could be counted on for terrific impact the writer had to prepare a shooting script which would provide the impact of human interest through the cumulative effect of many related pictures. He prepared this script or picture outline after visiting the camp and the nearby town Leesville, La., and observing the daily activities of the sergeant's wife who had consented to be the



Woman in a busy market
in London, one of the 100

...is frequently a woman, food prices
are lower in the morning, afternoon,

biome of the piece. Her own surroundings provided the monotonous routine was the obvious chronology to the story writers are frequently asked. Don't you have a lot of trouble and trouble to pose. The answer is usually not. Most human beings even the most important ones seem to delight in having their pictures taken



Besides the 37 bars in and near Leesville the town offers little more than a few shops, half a

dozen restaurants a shooting gallery a few grocers, makeshift stores a courthouse and jail. Rooming

houses dot the side streets. There are no parks, playgrounds or libraries. Streets are cleaned irregularly



Sipping a "cuke" is one way to kill time. Daddy is through and going for the day. One day a vea brings a ong a chid o two For much her and ng a decent home becomes more complete



A long queue is a ways waiting to get into the three room house in town, each renting about \$50. On a day a vea enters a new one in Leesville a notorious car- and two miles from town a roller-skating rink



Restaurants are usually jammed. Menus are limited and meals are poorly prepared. Many Army wives, in rooms with primitive cooking facilities, complain that restaurant prices are awful — they change daily

To clinch the story of Army wife's difficulties in Leesville writer editor and photographer agreed to spread to the town itself and to the opinions of officers and wives living there. The article could have concluded with the experiences of heroine on the preceding page but the decision was obtained from an epilogue in which other persons in



Swung on harness type rings, this Minora regulation leather bag hangs flat and straight.



WAVE wears bag slung diagonally—convenient when confronting a strong breeze of the C.O.

It's in the Bag

← This fuchsia quilted pouch slung on a black velveteen strap gives a 1944 look to the L-85 silhouette.

This is a sample of the prediction story so popular with editors and readers—a forecast of things to come. The original idea suggested by a fashion writer, was to predict increasing importance of fashion accessories in a war year because of government restrictions on manufacture of garments. Accessories include gloves, belts, bags, scarves, costume jewelry and so on. "Too diffused," said the editor. "Get the focus down."



Softer soft and supple enough to drape like velvet makes this smart, roomy shoulder bag



A plaid pouch adds color to sport costumes. It may be worn with a matching suit or with multi-color tweeds.



Head-toed cowh de post lion bag, although expensive, is a lifetime investment.



Shoulder bags like this smart mocha cocktail carry-all should be "tried" in the arm length of the wearer



Yellow, sweet for the plain suit is a sleek, fitted, fur pouch which leaves hands free to push perambulator



Her heart-shaped felt shoulder bag does not interfere with this young lady's play

Shoulder bags exciting accessories will dramatize the 1944 silhouette

By GERTRUDE BAILEY
Fashion editor, New York World Telegram

The drama of dressing in 1944 will lie in the exaggerated role of accessories—such as shoulder bags, now an established part of the new silhouette. When the WPTB made rule L-23 (limiting yardage) it shrewdly admitted "if we put American women in barrels they'd slit them up the side, trim them with lace." WPTB refrained from limiting style or size of hand bags, length of gloves, design of belts.

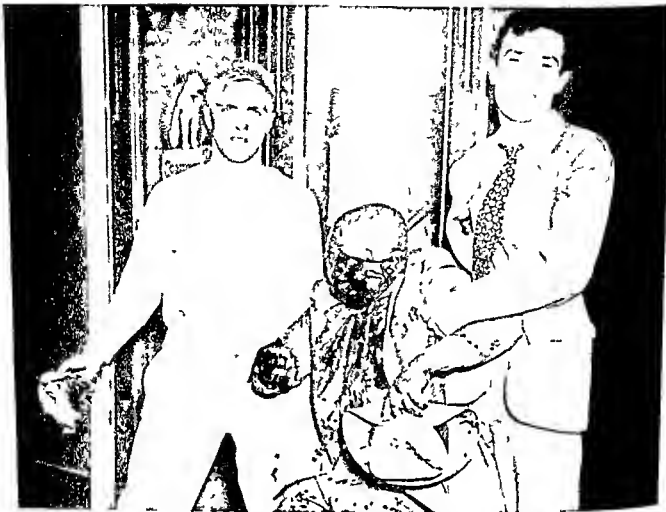
Women will discover that whopping duffel

bags are as convenient as they are smart that gloves will lend daytime ostentatiousness to the bare backs under boleros, to almost sleeveless bare backs on city streets by sun dresses due to appear on city streets by a vanishing over that hat, so tiny they are at a vanishing point, are apt to cost more than dresses with which they are worn (milliners are eyeing the biggest boom in 24 years) that blouses will zoom to the proportions of entire wardrobes to the proportions of entire wardrobes will ensure the importance of pan-waistline and that jewelers will celebrate and that jewelers will celebrate a veritable diamond jubilee. The girls will have a few basic dresses do the work of more extensive apparel, but they will splurge on "the little touches"—no longer as "little" as they used to be.

The 1944 look has weakened in without out dating last year's dress, yet is different as the new hairbuna. Heads are sleek, shoulders almost normal, color a major consideration. Watch for Mardi Gras prints this spring in flower colors adorned with familiar objects like matchbooks.

The new look lacks the subtlety of prewar Parisian styles that depended on intricate draping, unadorned yardage. Ours is the direct approach. American designers, working under restrictions, have shaken themselves free of French nostalgia. They are on the track of a new forthright style which, once achieved, may well prove to be the beginning of American fashion independence—even after Paris is back in the picture.

Consequently the fashion editor concentrated pictorially to one kind of accessory. She presented a variety of bags on several types of models for her picture article, field pictures originally reproduced in four colors. The resultant picture article, field pictures together by the repeated identity of an object, is complemented by text presenting a more generalized forecast.



Prejudice in its ultimate form means violence—last resort of a vile action and terror against our "second-class citizens." This Negro being satisfied by two white men was stoned in a race riot by other white Americans demanding

segregation at a Detroit housing project. In general, the process of intolerance may start with comparatively harmless social snobbery give way to active denunciation of a minority group, and lead to serious street fights and riots.

THESE ARE THE EVILS: Segregation ... Poverty...

Underlying our prejudices whether racial, religious or cultural is fear—the fear of being overrun, changed or diluted, done out of our jobs or social positions. Thus prejudice is a defense of our particular status quo, our "pure" race or our "right" faith. Too many Americans who should know better shy away from people who appear to be "different and deliberately or unconsciously wall them off.

Segregation—Shame of Democracy

Probably the most common symptom of our malady is segregation. The South Jim Crow caste system, at odds with all democratic principles, separates the Negro on trains and buses, excludes him from parks, hotels, restaurants, beaches and schools frequented by whites, seats him in a "nigger heaven" balcony at the theater. Even in our armed forces, Negro enlisted men are often kept apart.

To a lesser extent, Filipinos and Mexicans on the West Coast are barred from "white"

restaurants, segregated in theaters. Chinese are apt to be confined to "Chinatowns."

Advertisements for resorts or for the sale or rent of property often stipulate "Protestant Only" or "White Only" or "Gentile Only." Restrictive clauses in property deeds, agreements as long as ghettos, associations and real estate agents set up the equivalent of a "No Dogs Allowed" ban against the unaccepted. Even wartime-housing projects are likely to discriminate. In Northern cities, colored ghettos have become worse rather than better.

By-products: Disease Poverty Crime

One effort of physical segregation in slums and "shacktowns" is overcrowding which in turn produces poverty, squalor, disease, crime and ignorance. Here even such elementary needs as garbage disposal and fire prevention are generally inadequate.

Sickness of almost every kind is pronounced in the Black Belts of virtually every city where

Negroes have settled. Pneumonia and scarlet fever for instance hit their highest peak there. Infant mortality among Negroes in Chicago is twice as high as it is in the rest of the city. Among the Hispanics (Spanish-Americans) of New Mexico the tuberculosis death rate is about three times the national rate. In San Francisco's Chinatown, it is three times the city average.

In supporting segregation, as *One Negro* points out, America is subsidizing social evils. When diseases in slums break away and become epidemics, when anti-social behavior created by slum living turns into a crime wave or when race tensions explode into riots and bloodshed, the entire population pays the bill.

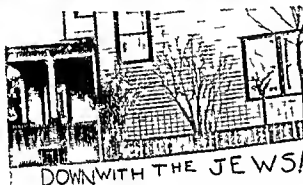
Wanted: Equal Opportunities

Reinforcing the fencing in process, economic discrimination results the efforts of our sub-citizens to rise out of their "ghets." A number of bus new firms will not employ Catholics or Jews. The South recognizes "white men's

A book by Wallace Stegner, *One Nation*, was the basis for this magazine picture-text combination entitled *Prejudice: Our Postwar Battle*. As usual with article ideas based on books, the chief trap to avoid was the tendency to do too much. The final decision was to use five pages organized as follows: an introductory page, a spread depicting the evils of prejudice, pictorially and textually, and a final spread giving



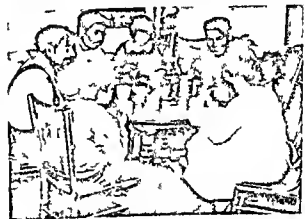
Many Japanese Americans say now return to the West Coast states but during their absence in relocation camps anti-Japanese feeling—as this sign shows—has grown worse. Junglistic groups foment such of this hatred.



Anti-Jewish feeling in America is not often violent but prejudice in Nazi coloring crops out in such signs as this on a railroad underpass in New York City. They indicate youthful gangs have been infected by rabble-rousers.



Hoodlums may take the form of knocking over tombstones in a Catholic cemetery—(This is the case in New Jersey)—but such vandalism in synagogues and churches in disagreement with any religious belief never justifies such action.



God have no regards for families such as these. Mea can grant farm workers segregation from white residential areas prevents the underprivileged from escape of the sum of disease, crime, ignorance, vice, delinquency.

Violence ... Job Discrimination ... Hate Propaganda

Jobs and "nigger jobs," the latter being the servile the low paid and the unpleasant. Thirty-two labor unions either exclude Negroes or shunt them into Jim Crow locals. Hate strikes have broken out against hiring and upgrading of Negroes, in the North as well as the South. It gily trained Chinese and Japanese have been forced into menial jobs. Mexicans and Filipinos generally have been confined to back breaking migrant labor. Although the man power shortage and the President's Fair Employment Practices Committee have recently tended to even up work opportunities widespread discrimination persists.

Schools Are Hand-me-downs

As with jobs and homes, education is offered to some minority groups only on inferior or separate terms. Certain colleges and professional schools have "quotas" for Jews and the colored race. The system of separate schools for colored children, prevalent in the South, shows

signs of spreading to the North. Southern schools for Negroes are a crowded inadequately equipped colored teachers draw salaries lower than those of white teachers. Mexicans in Los Angeles and other Southwest communities have similar educational hand-me-downs.

The Low Tax Is Prejudiced

Inevitably legal discrimination has become part of the pattern of keeping the sub-American "in his place." Police protection for minorities is frequently a farce. Law and order, too often applied according to the ruling caste class, color and faith. When hoodlums attack a minority victim rather than aggressors are jailed—"for protection." Voting procedures like the poll tax in seven Southern states and direct intimidation at ballot boxes of their franchise rob Negroes and others of their franchise.

The ultimate stage of the sickness known as prejudice is violence. It may take the form of hoodlums, vigilante action or terror. Recent

incidents directed at Negroes, Jews, Japanese, Mexicans and Filipinos have a clear relationship with the Nazi philosophy of hate. The difference is only in degree.

Hate Mongers Use Real Method.

Feeding these fires of discord is the almighty propaganda shouted out by the demagogues who spread the rumors via whispers, chain letters, mass meetings, pamphlets and periodicals. The rumors infect all sorts of people. A decent, well-meaning American is likely to swallow the most whiskered myths and generalizations—canards about Catholic opposition to scientific progress, Jewish monopoly, Negro and Mexican shiftlessness. The Filipinos no "threat to young American womanhood," unless Chinese competition with white labor.

The task of checking group incursions, before they break out into a postwar battle is America's challenge. How can we meet it?

(Continued on next page)

the reader specific suggestions on what he can do to help combat these evils. Above is the spread setting forth the evils with photographs used as confirmation for contentions in headline and text. Such pictorial evidence shocking in its revelation of poverty, violence and discrimination brings home the evils of prejudice with impact far beyond the power of mere words.



A Negro teacher in a classroom of predominantly white children, as in this New York school, should not be a rarity. Equal opportunity will lift the blind from the lives of minorities, give them a chance to develop as citizens. Not lack

of ability but prejudice blocks them from economic, educational and social progress. Even under hand caps, Negroes, Jews, Catholics, other groups contribute much to American life—in science, business, education, medicine, arts.

WHAT YOU CAN DO: Expose the Lies.

At no time in recent history have the American people been so conscious of racial and religious prejudice as they are today. Under the impact of war and its democratic aims, more has been done to combat discrimination in the past few years than in decades before. Over 200 inter-racial committees created by public or private agencies, are tackling local issues. But the outcome of our civil war against intolerance must eventually rest with you as a voting citizen, and with your community.

You can help bulwark your democracy against the enemy within. Here are some specific things you can do about it.

Facts Refute the Myths

1. Nail the lies. Refute the moth-eaten labels, libels and worn-out club-car jokes about members of minority groups. Generalizations about any racial or religious group are absurd. The Negro's achievements in the arts and science, in industry and on the fighting front

blast the myth that he "can't do skilled work, that he is 'a child, with a child's emotional equipment and dependence.'" If the Catholic Church in politics scares some people you can point out that Catholics in America are of virtually every political persuasion.

There Is No Composite "Character"

The Jews are neither a race nor a nation; they are so mixed that generalizing about them is impossible. There is a higher percentage of Jews in the armed services than in the general population. Election statistics prove the Jew is not a Communist. Nor does a study of bank directors indicate that he is an "international banker." The composite Negro or Catholic or Jew does not exist.

2. Support legislation, both local and national, outlawing the evils of intolerance. Legislative firmness not only can curb prejudice, it can help break down that prejudice by making people learn that the thing they have feared is

no more than an inflated bogey.

New York State has just enacted a law designed to prevent discrimination in employment. There is need for a permanent Federal Fair Employment Practices Committee, a federal anti-lynching law, repeal of poll tax statutes, a ban on discrimination in our armed forces, schools, trade unions, housing projects, medical care.

Give the Minorities a Chance

3. Help open up equal employment opportunity in private industry and government. This can be a real contribution to economic security of minorities and to better harmony.

During this war, our second-class citizens have demonstrated their ability to handle any and all jobs, skilled or unskilled, if they are only given the chance of training and experience. If you're an employer, give them the same kind of chance in peacetime, too.

4. Participate wherever possible in educational campaigns to combat prejudice.

In this final spread of the article on prejudices, text informs the reader of six ways in which he can help combat the evils thereof. Ideally there should be six pictures each tied to one of the recommendations. But in this case, as they frequently do, editors had to compromise between the ideal editorial pattern and need for the best possible visual pattern. Pictures to achieve the former were either unobtainable or



God Bless America is sung by these children of 24 nationalities in a Los Angeles school. Youth holds the greatest hope for eradication of intolerance. Studies show children have no natural aversion to other races. They learn it, from parents and others. Education alone will not banish suspicions and fears but it can bring home to American people the pressing need to improve our democracy on all fronts and help remove the threat to the future of our country.

from parents and others. Education alone will not banish suspicions and fears but it can bring home to American people the pressing need to improve our democracy on all fronts and help remove the threat to the future of our country.

Equal Opportunity... Education... Know Your Neighbor

Through our schools and churches young and old must be made to see prejudice not as white versus black or Protestant versus Jew and Catholic but as democracy versus fascism.

Schools should become a social plot plan for the understanding of races, cultures, heredity. In most young people merely going to school together breaks down the worst prejudices, unless they are subjected outside to propaganda fomenting distrust, snobbery and hatred.

Needed: More Springfield Plans

Schools can actively educate for racial and religious democracy. An outstanding example is the Springfield (Mass.) Plan. A few years ago this city found that soon its schools would be attended mostly by children of foreign stock rather than by Yankees. In a decade these "across-the-tracks" children, grown up, would run Springfield. Rather than look down on the "minorities," Springfield decided to make them full and equal Americans. So the school board

revised the curriculum, launched an experimental program to meet the problem.

Under the plan students are given practical experience in working together. The Negro, their backgrounds is encouraged. The Negro, Jewish or Polish child gets a chance to learn write and talk about the contributions his group have made to America. Parents get the same chance through forums and adult classes. The many kinds of people in Springfield have been welded into a community.

Other cities are studying and copying the Springfield Plan. You should try to interest your town in adopting it.

They Too, Are Fellow-Americans

1. Know your neighbor. Nobody knows so little about a minority group as the average American who has lived near it for years. Since prejudice leads to ignorance any sort of contact, any breakdown of the segregation wall tends to weaken or destroy it. Take part in

church, school and community-center get together with people of varied cultural, racial and religious backgrounds.

2. Help marshal public opinion against intolerance. Get behind one of the many interfaith and inter racial organizations, support your mayor's or governor's committee planning and promoting internal harmony.

Prejudice Endangers Your Own Welfare

You have a personal stake in a working democracy. Prejudice through the evils it creates, undermines public health, public safety, religion, the home business.

There is no magic formula to end intolerance in America. We can start with education, better jobs, better housing, more social freedom, more political freedom. Progress in one field advances others. But our basic important mission is to guide the potential good will of Americans into channels of working and living together as a nation united.

deemed dull for publication. Thus two schoolroom scenes symbolizing the hope of eradicating the prejudices of future generations were selected. For many readers, these photographs had shocking impact as attested by hundreds of letters of protest against showing Negroes and whites in the same classroom—additional proof of need for the article and others like it.



So you think it's tough do you meet six days and bumperless lunches? Well, don't feel too sorry for yourself the food you can get is going to our fighting men



Happy memory! Pie and a mountain of whipped cream



Umm. It's unrefined and good right down to the bone!



To build strong Americans—free milk for school kids

Both newspaper reading and personal experience prompted a picture magazine editor to suggest the article of which this spread was a part. The papers were filled with rationing news and some of his friends were forever complaining that they could not get sufficient meat, butter or what not. Investigation showed that Americans as a nation were eating better than ever and that such home front shortages



American soldiers, sailors and marines—world health set because Uncle Sam has more the idea you balance your, you too can be well-fed—even under rationing



Royal fare—the after-school peanut-butter sandwich



Gone is Goddard glamour as Pauline judges the best bits.



It'll always be America as long as you can get a hot dog

As did exist were largely the result of increased demands from the armed forces. The editor plotted a story to be done with photographs very interesting, both facts with the title *America Lads*. Pictures were taken by staff photographers and obtained from the Army and Navy and various agencies. The result was an almost pure picture story with text confined entirely to headings and one-line captions.

Life Calls on Val'

Russian-born dress designer is her own muse



Valentina, Russian-born dress designer, is her own muse

Valentina is a New York designer who dresses smartest women in the U. S. Her best known customers are stage personalities: Katharine Hepburn, Lynn Fontanne, Lily Pons. Her best model is herself. Tall, slender and exotic-looking, she launches her new styles on her own back at New York theater openings.

The next day she is besieged at her East 57th St. Shop by calls from eager customers who want the same thing for themselves. They pay handsomely for wearing Valentina dresses. \$150 minimum, but their reputation for smart attire is established moment they mention her name as their dressmaker.

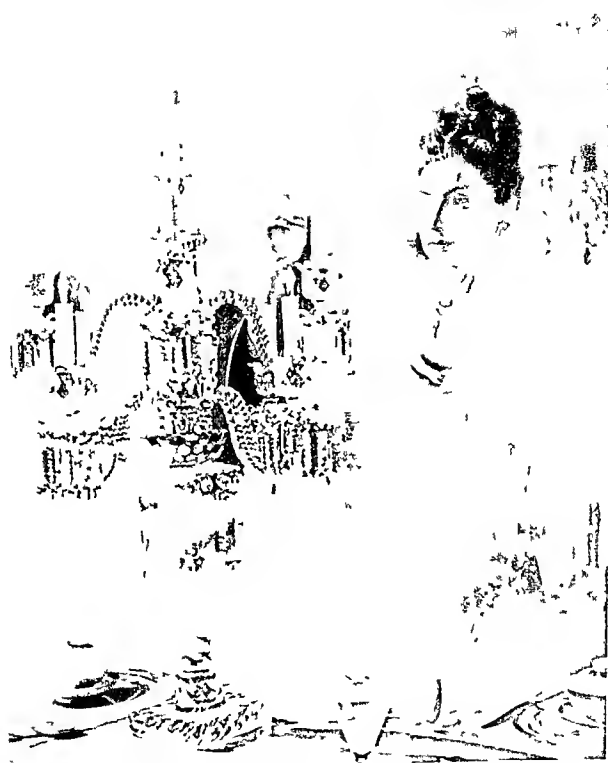
Mark of her fame comes from costumes she has designed for the stage, notably *Amphitryon*, *St. Ives*, *The Delight* and *The Philadelphia Story*.

Born in Russia 40-odd years ago, Valentina conceals her family name and calls herself Val. She fled the Revolution when she was 13 and on the way out met her first love, a Russian army officer. After their marriage they lived in France and then in the U. S. where she ran a theater. In 1927 they came to New York. At first in an acquaintance with Val's mother, who also designed herself off and on to get up in the dressmaking business. No sooner had they opened a shop than they found themselves in a predicament. Valentina then opened her own shop. A few dresses for her personal wardrobe. From that auspicious beginning her dress sales for the first year reached \$200,000. She now operates a house, her sales employ a staff of 40, counts \$2,000 in turnover. Among them are a robe of work, a suit, a blouse, all other items of their clothes budget to be able to buy one Valentina dress a year.



Her husband George Schick is Val's muse. In scenes from her life, they play the same characters over and over in the history of her home since she came to New York. The table is set.

Valentina is a natural as the subject of a picture personality story. Her exotic appearance, romantic Russian background and beautifully furnished home enhance the interest engendered by the clothes she designs for famous actresses. She has adorned fashion magazines, home furnishing magazines and publications of general circulation. Above is the first spread of a picture story from *Life* which featured the



© JAMES BROWN, Valentina entertains dramatically and often. The 18th Century ambience here is one of more French and Italian antiques with which the home is largely furnished.

shaded. They brought nothing from Russia except family jewels, including Maltese cross of emerald and diamonds. But's absence means we'll almost every costume, value and appeal.

designer against the background of her own home. The charm and beauty of the photographs serve to emphasize the fact that an idea does not have to be brand new to succeed. As a magazine subject, Valentina was old stuff, but with a new approach, new situations and imaginative use of lights and background, a writer and photographer team built a new and interesting story around her.

The Personality Picture Story

THE PERSONALITY ARTICLE is important to any modern mass circulation publication. Any editor selling nonfiction to millions of readers knows that he can interest more of them with stories about people than he can with any other single device or combination of devices. That is why, today, nonfiction is an essential ingredient in national magazines—even in those which devote half or more of their editorial space to fiction.

The personality article feeding a tremendous human appetite for information about human beings has been the key stone of many a magazine's success. *The New Yorker's* high place in its own self-limited field is largely attributable to its profiles—smoothly written biographical sketches, frequently cruel and sardonic, usually satirical but almost always incisive, informative and entertaining. *Life* runs similar but generally less biting pieces under the heading *Close Up*. *The Saturday Evening Post*, *Collier's*, *Liberty*, and most general monthly magazines all devote a considerable share of their nonfiction space to outright biography of one kind or another. To a lesser extent, so do women's service magazines and the leading fashion periodicals.

Picture magazines generally try to tell stories in terms of people—and in terms of *one person* whenever possible. The picture profile, if we may call it that, presents peculiar problems not applicable to the text profile, along with those common to both. The picture-story writer attempting

a personality piece must do everything expected of a writer doing an all-text profile. In addition, he must plan and produce a picture story.

Personality article subjects fall into one of three categories:

- 1 The well-known personality.
 - 2 The little-known personality who will interest millions of people because of his unknown accomplishments or his eccentricities. He may be either a hero or a screwball, but there must be something fascinating or exciting in his experiences to make him worth a story.
 - 3 The little-known personality through whom can be told a story of national or international significance. Example: an overworked elderly doctor whose daily life holds up a mirror to national conditions caused by a wartime lack of sufficient medical care in the United States.
- Of the three, the well-known personality is editorially most important. Any number of tests have shown us that an article built around a known identity of genuine national celebrity will almost invariably attract more readership than a stylistically even more interesting piece dealing with a comparative unknown.

Consequently the first criterion for evaluating any suggestion for a personality story is the answer to this question: How well known is he? Some writers make the mistake of assuming that a character well known to them and their friends is well known to everybody, or that a local celebrity is a national one.

The editor of a national publication can not consider any subject really well known who isn't as famous in Sacramento and Chillicothe as he is in New York or Reno

The second yardstick to be applied is summed up in this question: is there a good reason for doing an article on him at this time? (This time of course means two, three or four months hence or when ever publication is contemplated)

Once an editor is satisfied with the answers to both these questions there is a personality article in the making. A picture story writer assigned to execute it if he proceeds properly will take the following steps in the order listed:

1 Read everything he can find that has ever been published on his subject and make ample notes as he reads

2 Talk to everybody he can find who knows the subject and will talk about the subject

3 After digesting information obtained by reading and asking questions consult his editor on the approach to be taken

What's our angle going to be is the inevitable question

4 Interview the subject both orally and in writing if possible

5 Get his co-operation in the making of new pictures of himself, his family and friends and make definite appointments for the photographer

6 Decide in collaboration with editor and art director what the picture focus is to be. This usually will be narrower than the text focus but neither can be decided upon until the writer knows a great deal about the subject

7 Write a picture shooting script for the guidance of the photographer making sure that the photographer is familiar with the story angle and objectives

8 Supervise the photographs

9 Collect any family pictures or news photos and agency pictures that may fit into the story

10 Assist the art director in planning the layout of the story

11 Write the article to fit the layout, blending text with pictures so that the combination will both depict and appraise the personality honestly in the light of what the writer knows about him

Every step from No. 5 on is peculiar to the creation of a picture profile. The writer assigned to a purely text piece could start hitting the typewriter keys after the fourth step.

Of course innumerable variations from this routine are possible depending on the kind of article desired. If for example the editor wants a psychological study the writer may consult psychiatrists before interviewing the subject or afterwards. If some single action taken by the subject is the focal point of the piece every effort will be made to discover why it was taken. One watchword for every writer working on any kind of personality story is this: as often as you ask what the person did ask why.

This applies to the two categories of little known personalities as well as to the famous ones. With the first of these the personality who is interesting because of accomplishments or characteristics the writer will live about the same kind of research job as with a celebrity but less extensive because the sources will be fewer. The best procedure on this type of article is to get onto one exploit or one unusual facet of character and make it hard.

With the personality who is to be used as a vehicle for a story of general importance the writer faces these special problems:

1 The individual must be typical or at least representative of a large group

2 He (or she) must look the part. Examples of all three types of articles presented with a variety of techniques appear on following pages.

Fifty Years Behind the Footlights

Ethel Barrymore, First Lady of the American Theater, stars simultaneously in a play, a movie, a radio show

At an age when most women are content to embrace grandmotherhood Ethel Barrymore is at the peak of her career. She is leading a triple life professionally not to mention a busy private existence. As Aunt Teta in the Theater Guild's rich dramatization of Franz Werfel's religious novel *Emberized Heaven*, Miss Barrymore plays a part she considers as

memorable as that of Miss Moffat in her 1940 triumph *The Corn Is Green*. Sunday afternoons she becomes mellow *Ma* as *Hattie*, a sort of female *Will Rogers* over the Blue Network's *Lighted Windows*. And her mobile features—said to resemble her late brother John's when gay brother Lionel's when dark—appear as *Ma Moll* in the current Clifford Odets RKO screen version of Richard Jewell's *None but the Lonely Heart* (reviewed on pp. 74-76).

Understandably 65-year-old Miss Barrymore in her fourth and private life is bent on hoarding her energy. While working she makes

social engagements rarely grants interviews as indiscriminately as a queen does audiences. She philosophizes: "Learn not to waste your soul and energy and brain on the little things—the gnats of living."

She currently spends her few spare moments in a big Manhattan duplex apartment which belonged to her late friend author Alce Duer Miller and to which Miss Barrymore has imported her grand piano, her books and a charcoal portrait of herself as a girl by John Singer Sargent. Her relaxation is reading the lending library dry plus old favorites Dickens



Born in Philadelphia in 1879, Ethel Barrymore is shown here in an early photo with her mother and brothers.



At 15 she made her stage debut in Montreal in *The Rivals*. Her grandmother Louisa Drew played the lead.



Ethel's former was dashing Oxford-educated Maurice Barrymore, matinee idol of the 'Elegant '90's and Gay '30's.



In 1896 she played with her Uncle John Drew in *Rosemary and Thelma*, she yearned to be a concert pianist.



Her fate was decided in 1901 with the part of Mrs. Trenton in Clyde Fitch's *Captain Jack* of the *Harvard*. Ethel wept when she found that Charles Frohman had put her name up in lights one week after the *New York* opening.



The next year in *Courtn Kate*, she was the toast of London and was rumored engaged to Winston Churchill.



Her most famous line—in *Sunday* (1904)—was actually an ad lib: "That's all there is, there isn't any more."



She scored again in James Barrie's *Alice's Adventures Under the Fire* (1905) became the "cough girl" of the 1900's. Women fans copied her walk, her voice, even her posture. Playwright Ashton Stevens nicknamed her "Ethel Barrytime."



Wealthy well-born Russell G. Colt won Ethel's hand in 1905. Separated 18 years later they are still friends.



The three Colt children are (left to right) Little Ethel, Barrymore Samuel Pomeroy and John Drew.

The life story of Ethel Barrymore is an oft told tale, but in her fiftieth year an actress the famous star became a subject for a picture article in a magazine of general circulation. The stage anniversary itself would not have been sufficient reason for publishing this story, but Miss Barrymore at the time was appearing in a hit movie and on a new radio program. Radio and motion pictures number their audiences in the high mil-



Young Miss Barrymore celebrates her 30th anniversary on the stage this year with triple stardom, the gratifying knowledge that she is at the peak of her career.



First Outstanding play produced in America. The Lover Boy (1907) proved I was good at serious drama.



Added-Chance! I've won her fame as a dramatic actress. Never "typed," she should be a part with me in it.



In 1911 Miss Barrymore starred in The Twelfth Night. Today she has a New York theatre named for her.



She played with brother John A Star of Love (1913) her first movie. Ethel was devoted to her.

hows their 'name' attractions have more appeal for national magazine readers than stage performers with two or three exceptions. In the article of which one spread is shown above Miss Barrymore a life was presented in a photographic "album" following her career from childhood. The album is one of the most popular picture personality story devices.



HEDDA HOPPER STARTS TALKING ON NEW YORK RADIO SHOW AT 10:30 A.M. SHE TELLS US AT 11 A.M. SHE'S GETTING ITTEN, DOESN'T STOP WORK YET. IN FRONT

HEDDA HOPPER

SHE BECAME A LEADING HOLLYWOOD COLUMNIST BY TELLING WHAT SHE KNEW ABOUT HER MOVIE FRIENDS

by FRANCIS SILL WICKWARE

The former Eida Furry of H. H. Jayburg, Pa., planning to write her memoirs when she has some spare time and she already has selected an alias for them—*Malice in Wonderland*. Malice is an important ingredient of the column called "Hedda Hopper's Hollywood," which Eida Furry produces five weeks a month for nearly 100 big-town newspapers and many small town weeklies throughout the U. S. It is among the rising stars, psychological and otherwise, that make Eida Furry—now Hedda Hopper—perhaps the most influential female in the area called Hollywood, which includes Buena Vista, Culver City, Beverly Hills, Santa Monica, Westwood, Palm Springs, and a good many points in Manhattan.

There are about 25 odd souls who properly

can be called H. H. and columnists, including those who come here to the fan magazines and the industry trade papers like *Variety* and the *Hollywood Reporter*. They fall roughly into two groups—professional journalists who report soberly on products, on plans and the affairs of the industry generally, and the gossip writers. The serious reporters heavily outnumber the gossips, but any one of the latter can cause more commotion in Hollywood than all these reporters put together. Until the ascendency of Hedda Hopper there was the unique phenomenon of a great American industry bringing and concentrating before the redundant figure of Louella. Lull pop Parsons, a Hearst columnist whose power at one time was so great that she could not only de-

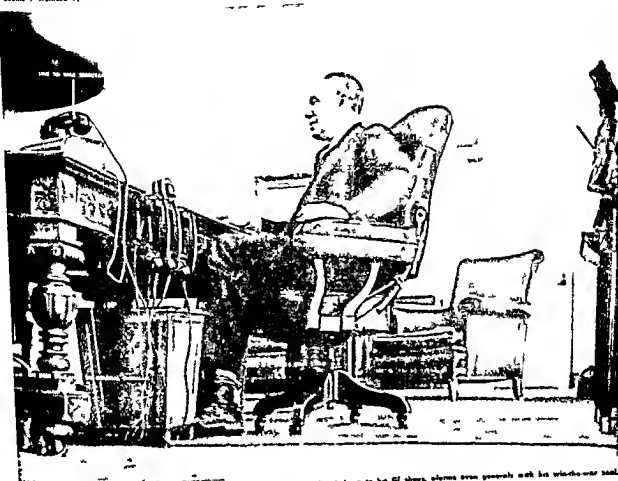
mand—and get—a 24-hour break on every important news story in every studio, but who could—and did—bully the biggest stars in the business into appearing in shows, pay on her radio program, *Hollywood Hard*, *The Screen Actors Guild*, eventually put a stop to the latter practice, and Hedda Hopper was largely instrumental in breaking Parsons' stranglehold on the studio. Louella Parsons is not a has-been, but neither is she any longer the nightmare of the Hollywood critics. Hedda Hopper has a whip of her own and cracks it more capably.

Hedda Hopper's rapid ascent to a great voice in Hollywood was mainly due to her knowledge of the place and the people. The Hopper record runs back nearly 50 years. When she was

SHE DRINKS ON BEST PAPER



This page introduced a *Life* Close Up of Hedda Hopper syndicated Hollywood columnist. When the writer discovered Miss Hopper had five telephones in her house and another at her swimming pool, he wisely had her photographed at the telephone in several situations. The result was a picture story combined with text, with a double continuity device—repeated identity of an individual and an object.



Undersecretary of War Patterson is thorough Spartan from his close-cropped head down to his GI shoes, alarms even generals with his win-the-war talk.

The Man Behind the Squeeze

Frugal Bob Patterson fights the battle of supply as GI Robin Hood takes from civilians so soldiers can have enough

By RICHARD WILSON
Chief of LOOK Washington Bureau

Washington's No. 1 war zealot is Robert Patterson. As Undersecretary of War he wears no uniform. But his Spartan civilian abnegation and his frantic demands for an all-out war effort by the home front would put many a Pentagon Building general to shame.

Patterson was the man who brought about the closing of the race tracks and the suspension of conventions for the duration. He considers these as timely mild sacrifices for a nation at war to make

and he becomes pompous in impatience when people disagree with him. Patterson himself never visits race tracks. He spends his spare time at the nearest Army camp, where he goes whenever he can in order to live the life the American doughboy lives in the field.

Undersecretary Patterson is a lawyer by profession but a soldier by instinct. He was a judge of the Federal Circuit bench when President Roosevelt appointed him to the War Department in July 1940. But the appointment did not reach him at his court chambers for Patterson, a volunteer buck private chopping potatoes at the Bananarama and Peaches and Cream Men's Training Camp at Plattsburg, N. Y. The colonel in charge as United States Marine Patterson, at 10 in his last year uniform, and informed him of his appointment as Undersecretary of War.

(Continued on next page)



Beside a statue of Persimmon he parks his hot in his rush to get to work.

Robert Patterson Undersecretary of War was profiled by LOOK in a picture-text combination the focal point of which was Mr. Patterson's zealous compression of our civilian economy in order to speed the winning of the war. The large picture on this first page of the article is noteworthy for two reasons: 1. The camera angle (photographer shot from the floor) 2. The notations printed on the picture

He takes no vacations,
relaxes at Army camps
and the fighting fronts



In World War I Patterson (left) reached rank of major in the Infantry was awarded the DSC



Between wars he acquired the permanent home at Co I Spring N Y on Hudson River



News of his appointment as Undersecretary came while Patterson was busy on K P duty



Patterson learned to fly while in the Army. On war front trips, he often substituted for pilot.



He fires a grenade on a visit to Camp Lee Va. always invests in new weapons himself



On a war front trip Patterson met Yugoslav as Marshal Tito. A girl interpreter translated.



With General MacArthur Patterson (center) with 3d Air Force Major Gen. Ennis C. Whithead.



Back home the Pattersons go to entertain wounded veterans. Guest is Lt. B. R. Shepard

THE MAN BEHIND THE SQUEEZE

continued

Patterson's one track insistence that fighting needs must be for leads to 'war-as-usual' critics

Ever since then the lean energetic 37-year-old Judge has spent 78 hours a week snapping the links from the Army's war production program. As Undersecretary War he is America's minister of munitions. And in this capacity he has striven to squeeze civilian production as far as war production.

It is not generally understood even today that the War Production Board is really a product on but a resources board. Its function is to allocate raw materials, to civilian or military uses. But Patterson recognized this at once took over the actual production problems in the name of the War Department and began to organize industry for all-out co-operation in the war effort.

Has a Champion Spender

Then he went ruthlessly to work on the WPB, his pawing it into denying materials for civilian production and granting them for war production. He was in a position to do this because he made and signed the war contracts. Patterson signed 45 billion dollars of war contracts as a starter then delegated this chore to a subordinate. The Judge had directed the spending of more money than any other man in our history.

Some critics call him a mere tool of Gen. Brehon Somervell, chief of the Army Service Forces. But if so Patterson is a tool with the sharpest of cutting edges. His zeal is so hot that he is often accused of having misled the country's industry on behalf of the Army. While the WPB's businessmen turned Government officials worry about civilian clothing, the Judge is quite content to wear \$22.50 suits, \$3.50 shoes and GI wool socks. summer and winter. He spends no sleep. Last January he cashed a check for \$50. Two months later he still had \$23 left in his billfold. The other \$30 had been squandered at the rate of \$3.75 per week, for such non-essentials as cigarettes, chewing gum and the occasional lunches he takes away from the War Department restaurant.

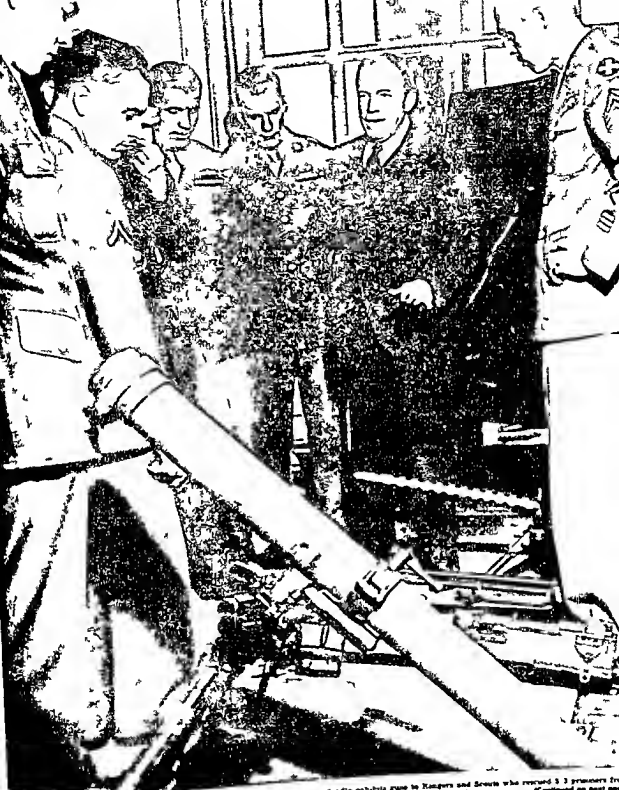
Has Quilt Law for the Army

Judge Patterson was born and brought up in the comfortable little city of Glens Falls, N. Y. He graduated from Union College and from Harvard Law School where he had the honor of serving as chairman of the august Harvard Law Review. He entered a prominent New York law firm immediately after graduation in 1915.

Young Bob Patterson seemed to be all set for a lifetime in Wall Street law libraries. But within one year he resigned—to join the Army for Mexican Border service and to give rein for the first time to his military yearnings. He was a born soldier.

In World War I while serving as an Infantry captain in France, he won the Distinguished Service Cross for strutting up two German machine-gun nests when he could do so only by playing dead on a whole day under a broiling sun. But his biggest World War memory was the difficulty and importance of bringing up ammunition to the front lines every night. Unquestionably this is partly responsible for his present day passion for all-out war production. He wants no GI to suffer from the lack of any weapon.

The picture article on Undersecretary Patterson and running text are continued in combination on this spread with the text interposed between an eight picture album and a full page shot showing Mr. Patterson in his office with weapons of war and veterans of the campaign in the Philippines. Every photograph on these pages serves to strengthen the textual reporting of Mr. Patterson's wartime frugality, his interest in



A mortar and several machine guns are part of the grisly arsenal Fatherhood keeps in his office to brush up on his knowledge of modern arms. Here he

trudely exhibits guns to Karpis and Scarce who rescued 33 prisoners from Cabanatuan prison on Luzon last January

(Continued on next page)

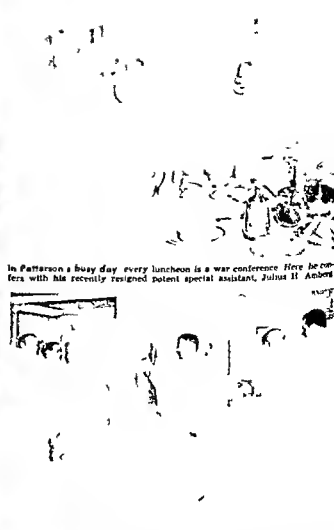
things military and his determination to free prosecution of the war to the limit. Because the album has this focus, it was edited to begin with the subject's service in World War I instead of with his childhood, and to feature soldiers throughout, including two very famous ones—General MacArthur and Marshal Tito. Such known identities invariably increase readership.



Visitors wait while Patterson talks war production on phone. Here it's Maf Gen Donald H. Connolly who wants to discuss liquidation of surplus war goods



Patterson calls frequently on Chief of Staff Gen. George C. Marshall Now that Germany is beaten they chart a war production course to finish Japan



In Patterson's busy day every luncheon is a war conference. Here he confers with his recently resigned potent special assistant, Julius H. Ambrose

All day long from 8:30 a.m. to 5:30 p.m. war production officials pour in and out of Patterson's office. The atmosphere is informal and at all military

Business-as-usual is the enemy he fights

Between wars, Patterson married, raised four children. Commuting to New York from his home and chicken farm 50 miles up the Hudson, he made a brilliant legal reputation which finally led him to the bench of the second highest of all federal courts.

Today in Washington it is his wife the former Margaret Winchester of Baltimore who runs the household. One morning not long ago impatient with the Judge for failing to bring home household money she gave him only car fare when he left for work. Mrs. Patterson thought this would force him to cash a check. But the ruse did not work.

With all the non-essentials cut away Judge Patterson is free to labor 12 hours each week day and half time on Sundays, at the occupation he gives A-1 priority over all things winning the war on all fronts.

Patterson openly favors any restriction on civilians aimed at this objective. Thus, whenever the Government adopts some galling measure Patterson gets blamed. He did inspire

closing the race tracks and he put the kibosh on conventions. He stopped cold all plans to reconvert industry in the fall of 1944, when Gen. George C. Marshall thought the Germans might possibly collapse within three weeks. This iron resolution led to the canard that Patterson fights a war too tough for the military.

The Judge was also blamed for Justice Byrnes' midnight night-club curfew, but he actually had nothing to do with it. Patterson does not oppose drinking, gambling, horse racing or betting. He merely feels that these activities could be carried on without gasoline tires or electricity.

He Wants the Army to Have Tires

Any sign that Americans are not all out for war vexes the Judge. Once, in the company of a WPB official, Patterson sped a truck unloading soft drinks at a drug store.

"My God," he exclaimed, "there's your civilian economy. Tires and gasoline are used to haul soft drinks when we can't get enough stuff

for the commanders at the front!" He was the original advocate of the plan to appropriate seven million used cars for their tires, and thought no automobile needed more than four during the war.

Patterson has no authority to issue orders to draft farm workers or even one-eyed weight lifters in blooming health. He himself cannot ban conventions or close race tracks. He only recommends, spurs goods annoys until some official with the authority acts.

He feels the American public dotes too fondly on its belly. He is out of patience with complaints of food shortages and spouts figures to show that the average American is eating more than ever.

A year ago he insisted that all danger of real food shortage was passed and that it was time to haul into the Army upwards of 500,000 farm youths being held on the land by draft policies. Today he still cannot understand why these men were not drafted and asks if it is any wonder 12-year-old boys have had to go into the line with less than a year's training.

Patterson was in the ring in Washington's bloodiest bureaucratic battle royal, in 1942. The

Pictorially the final spread of the Patterson article is devoted to activities in and around the Undersecretary's office. Here the attempt is to take the reader behind the scenes in the Pentagon Building and show him some of the hour by hour routine of the operational head of the War Department. This is a valuable element in any article on an important or colorful personality. The more truly you can give the reader an il



As a 20-year-old in *The Affairs of Susan*, Joan Fontaine falls in love with Broadway-based producer George Bren (left). To express this personality, she wears little make-up and an ice-in Wonderland hairdo.

Joan Fontaine Gets Four Men

Produced by HOLLAND MACLEAN; Photographed by DOROTHY AYER

A versatile actress she does it with four changes of personality in her latest picture *The Affairs of Susan*

Unbeknownst to many, Joan Fontaine does not pay for herself. Whereas an audience is rarely aware of the demerit of George Garson or Betty Grable or Ingrid Bergman, on the screen Joan Fontaine competes and submerges her personality in the role she is portraying. This rare ability stands out vividly in *Hal Wa* is a forthcoming production for

Paramount, *The Affairs of Susan* (For synopsis and pictures see this and the next three pages). In this gay romantic comedy, she tosses off a quadruple characterization with the finesse of a champion, confirming a remark she once made: "I've each part I play."

As Susan, Joan portrays a wide-eyed 20-year-old devastated by divorce, a tailored intellect, and finally a fine figure of a lady. And because she has never permitted herself to be typed, Miss Fontaine interprets a four-personal film convincingly.

The mercurial five-foot-four winner of the

1941 Motion Picture Academy Award (for her performance in *Suspicion*) did not achieve success easily. A deep-rooted in her childhood by ill health, she was nursed by her mother. "Q. via de la Island—makes every motion picture assignment a revelation. New ruthless she is now a crack sports woman, skilled fencer and superb cook—and she has also topped her sister as a professional success. With all this and beauty too, Joan Fontaine remains emotionally insecure—and as such a stress.

Although not a personality story in the strictest sense of the term, this picture text article on Joan Fontaine is included because it provides a combination of interest in a known glamorous personality with fashion and movie appeal. The peg is as the fact that Miss Fontaine was to appear in a movie in which she attracted the attention and attention of four different men by playing four different kinds of women—a naive young

actor No. 2, a lumber king on
 spree (Don DeFore below),
 evokes sexy glamorous gowns.



In *The Affairs of Susan*, Joan di-
 vorces her producer husband
 (Geo. Brent, opposite page) af-
 ter he has made her into an actress,
 meets a wealthy Western lumber
 king who is backing one of her
 shows. Stung by her ex-husband's
 accusation that she can't "adapt
 herself," Joan decides to go all out
 for the lumberman. Playing the
 devastating divorcee, she assem-
 bles a wardrobe dripping with se-
 quins, low-cut gowns and glamour
 (example right). They dine at
 New York's swaggiest restaurants,
 dance in the ritziest night clubs.
 He proposes between rumbas, in-
 sists that she give her answer upon
 his return from a flying business
 trip to Montana.

This gown and Joan's quadruple
 wardrobe were designed by ace
 Paramount stylist Edith Head with
 an eye to carrying out each of the
 moods Joan creates on the screen.



ster a sophisticated divorcee, a tailored intellectual and an upstage grande dame. For
 each characterization of course she had to have a special wardrobe. Above is the
 opening spread of the article showing Miss Fontaine in two of her roles, each with the
 man who shared it. The lead text block is devoted largely to an analysis of the star's
 versatility as an actress.

While strolling in the park one day Joan picks up Dennis O'Keefe writer and revolutionary thinker. She dines with him in Greenwich Village and they discuss romance. A kiss says he is a catalyst agent of a high spiritual communion. After a few old-fashioned O'Keefe becomes more personal. When she proposes he accepts. But after getting him before the Justice of the Peace, she changes her mind, leaves him flat.

For this romantic excursion into the high intellectual planes Miss Fontaine turns to Lord (right) wears a slim wrap-around skirt, a sporty turtle-neck sweater and a checked jacket. Her ash-blond hair is drawn into a smart severe knot at the nape of her neck—a style touted by Faye Emerson, Mrs. Howard Hawks and Liz Altemus. What they



To spare No. 3 Intellectual Dennis O'Keefe (above) Joan dons mannish garb, slicks her hair

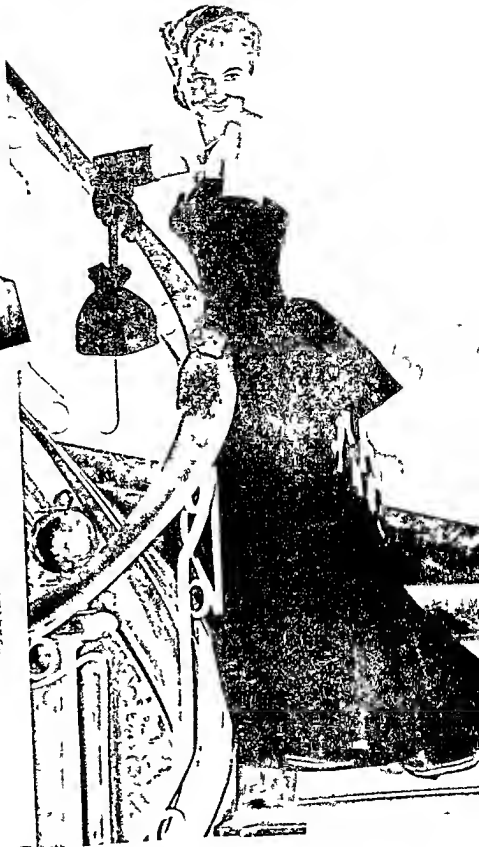
The second spread of the Joan Fontaine article is presented in exactly the same layout pattern as the first; hence, the piece has visual as well as repeated identity continuity. Because of its varied appeals, this kind of story is a joy to any picture magazine editor. Most magazines are made up to include subjects matter covering a wide range of basic reader interests, categorized by such titles as national affairs, sports, fashion, food,

No. 4 Walter Abel (below) a Washington biggie is intrigued with this woman of the world



On the rebound from her Bohemian romance Joan accepts the marriage proposal of correct, cut and dried Walter Abel, Washington alphabet man. Picturing herself in the role of his charming wife and gracious hostess she assumes the air of a grande dame. She is about to pack her trousseau when, through circumstances seldom encountered outside the movies, actors 1, 2 and 3 all converge on the scene demanding an answer to her proposals. Having proven herself a versatile actress, Joan then makes her final decision.

To play the grande dame Joan's wardrobe must undergo another change. The naive, the sexy and the arty influences are replaced by elegance and good taste. Typical of this phase is the low-cut (but not too low) black velvet gown with a bustle of ermine tails (at right).



entertainment, science, home making, and so on. In this article I will know personal ability has been employed to help cover at least three categories: Fashion, entertainment, and sex interest. The last named is a category which some editors won't admit having, but it is a basic ingredient in any successful publication. Although some magazines deal with it more delicately than others.



In this first spread of a *Close-Up* of John P. Marquand *Life* combined a staff made portrait of the noted New England author with two small albums—one of his distinguished ancestors and another of his early life. The title, subtitle and introductory text appear between the albums. *Life* frequently publishes long personality pieces running to as much as 5,000 words (the Marquand story above is an example) but invari-



Leftmost: Joseph Dudley of Massachusetts was one in ancestry of Marquand.
 Second: Margaret Fuller, New England intellectual, was a great-aunt.
 Third: Edward Everett Hale (The Man of the House) was another relative.
 Far right: Fuller family photograph shows Marquand's maternal grandfather in the center. The Fullers were most chrysanthemum and lavender.

JOHN P. MARQUAND

AMERICA'S FAMOUS NOVELIST OF MANNERS WOULD MAKE A WONDERFUL CHARACTER IN ONE OF HIS OWN BOOKS
 by ROGER BUTTERFIELD

It was June and high-school graduation came in the old season town of Newburyport, Mass. The year was 1900 and the place was the box-shaped brick town hall just down the street from the high school. The graduates in white dresses and best blue suits had gathered in nervous groups in the basement, and now they were making up the stairs in boy-and-girl file under the summering of the parents and relations. Presently they found themselves standing on the stage in the gymnasium in their bands, singing the class ode which had been written in the tune of *Fare Harvard* by Junior Simpson's daughter Lill an.

*Oh, ladies and truly the dream of our youth
 And bright are our hopes for a new day
 I look to the future as a new day
 And in for we will never see
 The future of dream and confident hope
 I say in an hour and see it
 In years I'll have here all a beauty and a
 Every part the future shall*
 It was also they were listening to the last promenade, recited in a high monotone by Miss Alice Whitman. In the back corner a boy with sandy blond hair suddenly swallowed hard at

John Phillips Marquand has written four of the outstanding American novels of recent years. The late George Apley Wickford, Paul H. M. Pulson, *Enigma* and *So Little Time*. Critics have called him America's foremost novelist and "our leading contemporary novelist of manners." He has just been elected a judge of the Book-of-the-Month Club.

Gladys declared. Marquand's great discovery was a marvel to behold. A day a person in a dream would make a boy grow old. But Miss Simpson, famed philanthropist, took it as we gaily brow the late newspaper editor who had defined one wise choice. He was a good glance at Lill an Simpson and saw that she was bringing new people in the audience were not kind and looking at both of them.
 At that moment John Phillips Marquand, aged 26, would have been on his death.
 Now that there was something at all between him and Lill an Simpson, he had only been to

see her once in her family's big Victorian gingerbread house on High Street. After they had sat for awhile on the porch Miss Simpson entered them into the parlor to have a dish of cream. He had never heard of having a dish of cream and couldn't imagine what it was. He sat there in a dreadful silence until it appeared. It was a small made vanilla cream. He gulped it down and made him escape and never went back to the Simpsons, because he felt he had shown an irreparable gormon about the dish of cream.

He didn't go back after the high-school graduation either. He never saw Lill an Simpson again. The following year he entered Harvard, where he continued to be self-conscious and lonely. At that point he decided he would work for a while on the Boston *Evening Transcript* and soldiered in France and did some more newspaper and advertising work in New York and then he became a professional writer of fiction. He wrote short stories and serials for the *Saturday Evening Post* and *Lill an* and *Good Morning* of H. I. invented Mr. Moto, a Japanese detective, a new hero who was quickly bought by Hellen and The movies made a Mr. Moto picture, earning Marquand \$4,000 for a picture and not even

CONTINUED ON NEXT PAGE



Left: *Enigma*, one of his best-known books, and *So Little Time*, his most recent novel.



Right: *Enigma*, one of his best-known books, and *So Little Time*, his most recent novel.



Right: *Enigma*, one of his best-known books, and *So Little Time*, his most recent novel.

ably employs some form of picture story on the opening page or spread. LOOK, as a general rule, tries to combine pictures and text through out. Most other popular publications carrying long profiles use pictures chiefly as illustrations or decorations for text. Editors are agreed on only one point: however they are used, pictures stimulate increased reading of any given article.



Joan Gladning is fitted to wear over a \$275 costume she wears in the first Broadway show. With a chance at Hollywood, she is likely to sing with a career band.

Ashtabula to Broadway

Produced by PA ROIA COFFIN Editor SPANGLER ALDO E. Photographs

A small town girl gets a chorus job in a New York musical. Up in Central Park and lands on LOOK's cover

Nineteen-year-old Joan Gladning of Ashtabula, Ohio (a searover) came to New York last winter landed a Broadway hit with her first try. As a member of the chorus in Mike Todd's musical production of *Up in Central Park* (based on the N.Y. Times exposure of Boss Tweed) she makes \$60 a week. Is prac-

trally guaranteed a year's stage experience.

Daughter of an Ashtabula defense plant executive, Joan used to star in local school plays, took music lessons in Ashtabula, Cleveland. Seven months after she landed a job in the chorus with a local orchestra, she was invited to New York for a 20th Century Fox screen test. Encouraged by her mother, Joan came to the big city, was tested, told to come back after a year on Broadway.

I was shopping for a hat as usual, although I never wear one, curvaceous, gray-

eyed Joan relates, when I saw some girls entering a stage door I followed them. Inside she found Mike Todd casting a new show. Treading where Broadway angels have trod, Joan auditioned with aplomb—got the job. How she became a chorus girl in a major Broadway production is shown on this and the following five pages. LOOK's picture gallery, which included a side trip to Philadelphia, culminated in the appealing color shot which appears on the cover of this issue.

Here in modern dress (and undress) is the Cinderella story as appealing to the current younger generation as it ever was to their grandparents. Focused on an unknown personality whose dreams and ambitions typify those of millions of American girls, this picture article is the ever popular tale of the small town girl making good on Broadway. Editors have to be eternally vigilant against press agents trying to plant



During signing of contracts, tough, cigar-chewing Mike Todd—Broadway's youngest successful producer at 33—gives Joan the once-over in his plush private office. Contract specifies \$2 fine for tardiness (Joan goes into street forces fund) a minimum salary of \$15 weekly during rehearsals. Although the show is spectacular, astute Todd produced it with economy.



Before entering with company for Philadelphia set designer Howard Ray (right), color-checks a prop against Joan's pink-and-lavender costume (her favorite). Joan tries to chat with designer, gets monosyllabic answers. Ray and a part crew of more than 100 men worked five weeks covering 34,000 square feet of canvas with stunning Currier & Ives-type backdrops.

The show goes into rehearsal



When rehearsals begin, Joan meets Noah Beery. So who plays Sam Twerd in the show, and he treats her to coffee in a Broadway diner. He advises: "Keep fresh and unaffected. Don't shove. The cast rehearsed for four weeks, a headline New York Times. It's come to work in slacks, star Walter Evans here while wearing a miter around his ears."

It tries out in Philadelphia



Dancer Melba Wynne enters up as Joan practices on a prop, watches Final Philadelphia rehearsal to end on 2 a.m. and dress parade took place before trial gaze of producer. Todd, composer, Seymour Lubin, book and lyric writers Herbert and Dorothy Fields. Come tied to do a society benefit. First performance actually was dress rehearsal.

stories of this sort—but when they find the genuine article they know they have something that will interest the majority of their readers. In this story, the heroine's charm and sex appeal are heightened by her pictorial association with known personalities (producer Mike Todd, actor Noah Beery) and several photographs giving readers backstage glimpses of a big musical show.



The clear blue eyes of veteran Yankee outfielder Paul Waner have focused 3,152 major-league hits reflect Pennsylvania Dutch ancestry, an outdoor life

The Sharpest Eyes in Sport

They belong to Paul Waner, one of seven major leaguers ever to make 3,000 hits

By TIM COHANE

Sports Editor of LOOK

One spring evening 37 years ago Otis Waner a Harrah Okla. farmer returned home from a baseball game in Oklahoma City which he had pitched and won. He brought presents for his sons: two bananas for Ralph, 11; a banana and a baseball for Paul, 5; a banana for Lloyd, 3. After Paul had eaten his bananas, he offered to trade his baseball for one of Ralph's bananas and Ralph agreed. But when Paul had eaten the second banana, he regretted the trade and cried for the baseball. Pa Waner made Ralph hand it over.

Now 42 and one of the seven immortals to make 3,000 or more major league hits, Paul Waner still gets pretty much his own way where a baseball is concerned. His pinch hitting record of 15 hits and 15 walks in 63 times up, for a .333 average and a .491 reached base percentage (with the Dodgers and Yankees last summer) is one of the most remarkable in the annals of the game. But it is not surprising. As veteran scout Ted McGrew sums it up: "As long as Paul is able to drag himself and a bat up to the plate, he'll be able to hit that ball."

Only Ty Cobb, Tris Speaker, Hans Wagner, Edd Collins and Nap Lajoie made more hits than Waner's 3,152. Fabulous Pop Anton, whose 3,061 was surpassed by Paul in 1943, completes the ultra select 3,000 hit lodge. Ultra select is the adjective Babe Ruth, George Sisler, Rogers Hornsby, Lou Gehrig, Willie Keeler, Jimmy Foxx, Mel Ott, Al Simmons, Fred Clarke, Ed Delahanty and Zach Wheat don't belong.

The sharpest eyes in sport—even though the advancing years have forced them behind glasses off and-on since 1942—are the principal reason for Waner's 16 year major league average of .332 and those 3,152 hits. As pictured on these pages, this gift of eyesight is supplemented by strong, sinewy wrists.



Now 42, pinch-hitter Waner confidently faces the ball's 20th season in big-league baseball

Virtually the narrowest possible focus was used in this picture-text combination of Paul Waner. The text focuses on Waner; the picture story on his eyes, with secondary emphasis on hands and wrists. The attention-compelling picture on the first page, of course, is the closely-cropped shot "blowing up" the eyes. It ties in directly with the title and is repeated in smaller size on the next page, which features magic eye camera



These eyes, and these strong hands and a new wrist, account for Wane's batting prowess. He eloped piching 90-pound bales of hay his hands wield bat lightly. Pictures on this page analyze Paul's swing.



Noting to left the opposite field for a left-handed hitter. Warner (1) grips bat an inch from the end, (2)



He controls arc of bat with left wrist (3) as a result, his left elbow points toward belt buckle. He meets pitch well out in front of plate (4)



His left wrist, taut forearm (5) "raster" bat into left field. His eye follows its flight (6) as he compiles "opposite field" swing in rhythmic balance



Occasionally, he would strike out on purpose

forearms and shoulders an intuitive sense of timing, split-second muscular reaction and a knowledge of technique from long conscious study of batting form.

Three batting champions during his Pittsburgh glory days, Warner always has been the toast of his contemporaries. When the Giants visited Forbes Field, Bill Terry, a great hitter himself (and Carl Hubbell) would stand behind

the cage during Pirate batting practice. Hit one to left. Paul Terry would say and Paul's inner would score up a flurry of time from the left field foul line. Now pull one to right. Hubbell would request, and Warner would oblige. A check the right field line. Small wonder such a champ refused to accept a scratch hit from the official scorer for Number 3,000 at Boston in 1942. Number 3,000 should be

faultless and was—a smash to center two days later against Rip Sewell.

Like any authentic genius, Paul never took his gifts for granted. He studied each pitcher as a separate problem. He kept a little black book on strengths and weaknesses. Once on ally, he'd strike out on purpose to make a pitcher believe he couldn't hit that type of ball. Then later, perhaps with the game at stake, the hurler would feed him that pitch again, and Warner would be ready for it.

(Continued on page 64)



Noting to right, Paul is set for the delivery (1) yet is not fooled as pitcher begins wind-up. He holds elbows loose (2) and well away from body.



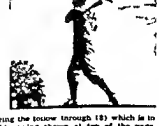
keeps right arm from elbow to wrist parallel with ground (3) in order to maintain level swing, delays shift of weight (4) from left to right foot.



For driving power, he turns his body from left wrist to left foot, into swing (5) turns left wrist a little way over in bringing bat around (6)



employs right foot as anchor (7) during the follow-through (8) which is in contrast to the short, "opposite-field" swing shown at top of the page



sequences showing how Warner hits to left field and how he pulls a ball into right. (As originally published, these pages did not face each other—the eye shot was repeated as a layout continuity device.) The story continued with other photographic sequences showing how Warner's sharp eyes and coordination make him adept at golf, hunting, fly-casting, parlor magic.

"I TOLD
YOU SO"

He's Only a Hick Sports Writer but...

Roundy Coughlin screwball sage
Madison Wis is a famous inst ful

The most famous—and the least grammatically correct—of all bush league sports writers is Joe Leo (Roundy) Coughlin. His unique column "Roundy Says" appears in the Wisconsin State Journal of Madison Wis where today the writer has his only serious rival for public attention.

Roundy doesn't confine himself to sports. He warms his philosophizes "Keep your shirt on we will have our field day. Them babes a fighting America don't forget that and when I start hilling all the devil will be popping. I ain't go no to sign no peace terms this time as I t around table in dress suits and medals in the way this time folks and how."

The war has affected him personally too. He writes "I read where men might have to wear shorts due to the shortage of wool. You won't have to go to the movies it will be the funniest thing you ever saw. I am going to cover my links up if I got to put a burlesque around them. I'll lose a my readers if I go down the street in shorts."

Happy Though a Hick

The world's only author of such strange prose is about 50 (admits to 44). Bright blue Irish eyes and a quick smile make him look younger. He is 6 feet, well upholstered midships, weighs 210.

He is a pal of sports celebrities. He writes guest columns for newspapers in many cities. He has had handsome offers to work in the "big time" but turned them down. Roundy explained "I have got that Wisconsin look on my face and I am going to keep it there. I always want to be near the cows. I want to see my milk when it is laid on the back porch. I'm not a hick writer and I'm going to keep on being one."



1 laugh! "Great Prognosticator" was right again

They call Roundy the Sage of Madison and the Sage of Mendota. The title is a little bit of a joke. For while it is the name of a local lake it is also the name of a mental hospital. Roundy doesn't remember who gave him those names and how. In boyhood he came to be called "Roundy."

Picking winners. Roundy asserts, is his long shot. That's why he called the "Great Prognosticator." Actualy the title is well bestowed. Some 15 years ago Roundy really predicted the outcome of 32 football games in a row. Immolated to a fault, he bragged daily in his column. "Some

body taunted him. You think you're going to be a prognosticator?" It was meant as an insult—but Roundy didn't see it that way. He adopted it, along with his "victory hat," which you see above. Nobody loves a winner more than Roundy, especially when the winner was Roundy's choice.

Joseph (Roundy) Coughlin subject of the article shown here is a small town sports writer with a big reputation in the vicinity of his native Madison Wis. He has been profiled by two national magazines not because of his lack of skill but for his eccentricities. As the photograph shows he is the kind of personality known as a "character." Coughlin is a writer with little knowledge of grammar or punctuation an expert

Roundy wails continually that he is "the verge of delirium." For instance

Between what I give away and keep the money in, it just keeps the sheriff off the porch. And to keep my money in a safety deposit box, he has to still there but the banker and money gone.

I am true he kept his money in a safety deposit box because he wouldn't trust a bank. In 1933 a lot of people quit laughing at him for that. And if he has any money saved today the chances are it is still in that box, because he was never mean to open a bank account.

Roundy drives a 1941 DeSoto coupe. He lives in a four-room apartment with his two widowed sisters, and Roundy claims it is for their sake that he has never married. A better explanation is the fact that he is somewhat afraid of women, although he makes frequent references in his columns to one "piper" or another.

English as Roundy Writes It

Amy Lowell, the distinguished Boston poet, once said that Roundy wrote "the real American language." Here are some typical Roundyisms:

"Saw pictures last night of a society woman who now smokes a pipe for fashion. Well that is the last straw on this earth when a woman smokes a pipe. By jeebers that is awful.

"Exaggeration ain't a crime. When a broad jumps in jumping in right direction he can't go too far.

"Saw four co-ed riding around in an old car yesterday — I, they don't know less when they graduate than when they started to school then I was the best English writer in the world.

"There is just one thing I got against peanut butter is I can't eat it.

The best foot ball game Roundy ever saw ended in a tie score. Roundy's comment was "What more could be feared?" That question has been repeated in his column a thousand times since. It is Roundy's way of indicating approval.

Roundy is partially deaf. Last summer he obtained a hearing device which he paid him thirteen dollars. Folks, he wrote happily, I am starting to hear. I see it is pretty nice to have two lives. LOOK! The scribe Bob Hansen went to Madison and brought back pictures of the happy back living his second life.



Roundy interviews two Wisconsin coeds—pram queen Priscilla White (right) and Dawn Hornebover.



Roundy left, sports happily with Jack Dempsey, ex-U. S. heavyweight champion.

One of the first celebrities to be a Roundy fan was the late Devin Frank, who became President of the University of Wisconsin about the time Roundy became the Great Prognosticator. When Dr. Frank published a pretentious book on the state of the world entitled "Thunder and Dawn," Roundy tried to read it, then wrote severely "He should of called it 'The Yaw.' More erudite critics said the same thing in hundreds more words.



Roundy is a pal of Red Grange, football immortal, who likes Roundy's column.

Roundy's all time hero was Knute Rockne, Notre Dame football coach who died in a plane wreck. Roundy wrote "Gee—Knute Rockne! His sudden death dazed me so I can hardly see. Just think of it when Southern California played in Chicago here was biggest crowd ever in history of foot ball, he sick men in wheel chair and team on his hands and he was weary. I got about two tickets for Roundy—I never got over that and never will."

on world affairs who never finished the fifth grade—a great lover—who is afraid of women yet with all his handicaps. He has entertained thousands with his devastating wit and weird mannerisms. Personal in the press, his life and his fantastic writings is a story of basic interest to others.



Small comes from dramatic scenes, magazine pictures, fashion modeling, stage work, etc.

Janet Gaynor and Charles Farrell made 10 pictures based on Whelan, unadorned romance in *Sylvia Haden* (1927). Both were 21.

Greta Garbo and John Garry were stars on temperamental sets in *The Day After Tomorrow* (1927) and *The Day After Tomorrow* (1927).

I add to the already heavy reader interest in the famous movie team of Lauren Bacall and Humphrey Bogart two picture tricks were used in this article. At the time Miss Bacall and Mr. Bogart would not pose together except on a movie set consequently separate photographs were juxtaposed to create the illusion that the lovers are gazing lovingly at each other. To this was added a strip of smaller photographs showing Love



Bogart comes from Phil's Andover Academy U. S. Navy (World War I), Wall Street. Roaming stage-managing, stage leads, tough-guy roles in the movies.

Bacall and Bogart

They are headed for a prominent place among the screen's famous love teams

Because even Hollywood's magic can create them only infrequently a hit team of screen lovers is a producer's dream. The latest to achieve this film bonanza is Warner—with Lauren Bacall of the come-hither eyes and tough-guy Humphrey Bogart. LOOK here with presents a side of 1945's happiest combination (their next: *The Big Sleep*) and some of their predecessors.



Lauren Bacall and Humphrey Bogart in *To Have and Have Not* (1944). She was 21, he was 31. She died in 1997.



Greer Garson, Walter Pidgeon found a warm wartime romance in *Mrs. Miniver* (1942). She was 20, he was 41.

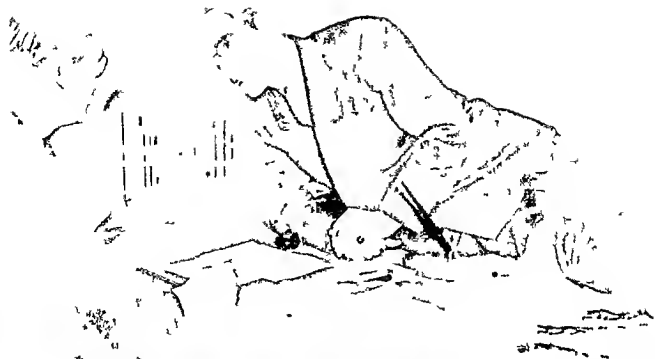


Ingrid Bergman, Gary Cooper also had a team reputation as brooding lovers. In *For Whom the Bell Tolls* (1943) she was 27, he was 42.



Lauren Bacall and Humphrey Bogart in *To Have and Have Not* (1944). She was 21, he was 31.

scenes between five other noted motion picture teams and a "clinch" between Bacall and Bogart in their first screen triumph *To Have and Have Not*. The story thus acquired the pull of twelve well known personalities instead of being limited to the appeal of the two leading characters. From a strictly design standpoint it is cluttered but it ranked high in reader tests.



Zeke Curlee (on desk) is a man who likes to try things. Texas born, he ran away at 14 to join the circus. After a spell as a cowboy, he toured Mexico with Richard Harding Davis. He then went to col-

lege. Later he became a reporter, an aviator, a salesman, a singer, a press agent. He made \$272,000 in four years from a West Virginia auto agency, lost it overnight in a Florida publishing venture, recouped

it in miniature-golf courses. Five years ago he led to then-drowsy Albany, Ore. There, later, he was managing the Chamber of Commerce on the strength of recommendations he wrote from

OREGON FIREBALL

Carl "Zeke" Curlee felt tired. He chose quiet little Albany, Ore., as a fine spot to rest. The quiet got on his nerves. Zeke got restless—and so today, at 34, he's the busiest small-town booster in America.



Zeke's main interest now is building up Albany. He checked logs for hours in a Washington fire-gill yard, found most of them came from his part of Oregon, got three plywood mills to move to Albany.



Leading citizens love Zeke. Here (left to right) shows how he barged through town, talked his way into getting off a train, won Albany a 10-day post-train program meal for Portland. (Right) Zeke



Newspapers are Zeke's dish. He has been fired from 16 of them, from New York to Singapore. (Left) he is planning a Chamber of Commerce story in Albany's one paper. Zeke is paid \$275 a month, and earns 1



Directors of the C of C usually meet in Zeke's kitchen. They admire his wife cooking. Here Zeke holds up model. Zeke talks up a plywood plane project. A grand idea: he has a weakness for sporty clothes.



Thanks to Zeke, Albany is having a new boom. (Left) he is having a new boom. (Right) he is having a new boom. (Left) he is having a new boom. (Right) he is having a new boom.

Like Roundly Conghlin (see pp 148-149) Carl (Zeke) Curlee, subject of this one-page article, belongs from an editor's viewpoint in the category of interesting screwballs. Although nationally unknown, he had country-wide appeal because of his dynamic performance as a one-man booster club for Albany, Oregon. The story is notable for the amount of pictorial and textual information it packed into small space.



This rare smiling picture of Bob Hope and Bing Crosby, caught as they listened to a general's speech at an Army ball, was made by LOOK photographer Thomson.

Bing Crosby: Father Time's Older Brother

By BOB HOPE, with Marginal Notes by BING CROSBY

EDITOR'S NOTE: Can we get this new kind of magazine biography LOOK submitted this article to Bing Crosby before publication. Crosby's comments appear beside Hope's manuscript.

SAYS CROSBY:

First time express ever came through the second class mail.

I have been a kind of express my opinion of Bing Crosby. How do you make that kind of a noise on a typewriter? Bing Crosby—that's the large economy size 5 rail a funny the way I met him in 1 was at Lakeland golf course. He snickered up with a number three wood and stuck out of the sag of his pants, and said, "Need a caddy friend." How could a guy of his standing and position be so

cheap as to caddy for a few extra bucks? Walk ng up and say ng "Need a caddy friend?" What made me real y mad was that he da n I say I to me, but to the guy I was caddy ng for.

The next time I saw him was at New York's Paramount Theater. Out of the box office stood the longest line that has gathered in one spot since Lady God va ngu l the bride pa ha I turned to a couple of fellow vaudeville amazons and asked them what the excitement was about. Before they could answer every woman n the house started to squeal. It's Bing!" the girls screamed. The other actors and I just stood there, star

SAYS CROSBY:

A true cin event by a man who personally attracted both events.

The format of this personality piece on Bing Crosby is unique with LOOK in the United States, although it has been copied by an English publication. It is a picture-text combination to which the subject of the text supplies marginal notes spoofing or denying what the author has written about him. The picture is the only known photograph in existence of Crosby and Hope caught completely off guard.



Start of a fabulous career

Born in 1904 Crosby began his singing career at Gonzaga University in Spokane, Wash. (1) then joined Al Rinker Harry Daig to form Paul Whiteman's Rhythm Boys (2)

In his fourth picture, Paramount's 'Too Much Harmony' (1932) he sang 'The Day We Can't A Long to Youth A' (3) An ardent sports spectator he has previously targeted

Radio's ace gag artist, Old Shovel-face toes off

SAYS CROSBY:

Proof positive that Hope had help. The paucity of his knowledge of psychology and etymology is ripe. The largest word he can find is delirium

Pure self-aggrandizement. The man who has to plan to steal a scene from this self-centered griddle-banger is still playing his for penny grin machine

This is too tough a task for an unarmed man to tackle when confronted with a variety of unpaid mercenaries who seek to curry favor with this agile glamour-boy by bombarding him with non-sequiturs more so than he proceeds to palm off as spontaneous utterances.

ing and taking your heads. We had hoped it would be a man.

Actually it's about time I exposed Old Bobby Socks. He gives an impression of laxness that makes Kip Van Winkle look like the original perpetual must on kid. His languor is as apparent as his hair piece. People say he is so lucky he won't even sleep for a sliver with less than eight leaves. They claim he is as casual as a croupier at a crooked roulette wheel.

Well, I'm a guy who tells nothing but the truth, so here is the real dope. What people don't know about Tonsils is that he is actually about as casual as a Long Tom at 20 paces. Why, the (Machavellian) plotting that goes on under that thinning thatch that is supposed to cover the Crosby cerebrum would make a Jap propagandist turn pale. The Crosby you've been taught to know is nothing but a hoax.

Actually when he sneaks off the set for a supposed nap, he is really seeking solitude in which to dope out a scheme for pick-pocketing the next scene. If he isn't trying to steal the picture is burglarizing no other. I bet he is lucky then to be sane at all. Let's not even talk about his laziness.

Since 1932, he has appeared in 31 pictures. Through personal appearances and congratulatory wires, he has been able to corrupt exhibitors to the point where he has eased himself among the 10 top box-office characters for seven of those 12 years. This gives him a \$50 average and a head so big it interferes with camera angles.

And that egg on the back of his head is not where he hit himself—it's what happened when he heard that he won LOOK's 1944 male actor's Achievement Award. His studio might as well start trying to queer

bag over his head—when he sees this story in the magazine his brain will burst.

Crosby also dabbles in radio. For 15 years he has annoyed radiomaniaacs with a purported program. He has been stealing songs on cheese-saters since 1924, 1925 ranks among the 10 top Lamberts in every known rating since Pearl Harbor he has put in appearances at Army camps, worked on a weekly short wave radio show beamed overseas and sent entertainers out on a self-sponsored USO tour.

Then there are his phonograph records. Now a very male has copied a song or so while soaping in the shower. Crosby sings the same numbers in the same style but with a difference—his is not embarrassed. The kid has cut some 500 discs, most of them suitable only for shying at strange cats, but one ('White Christmas') which has hit \$500,000 in sales is still driving more lawns to California.

While I'm on the subject of singing there's a lot of talk that Tonsils and Frankie sang alike. That's a ridiculous Bing and Frankie each has an entirely different way of singing. There is absolutely no similarity between their styles. Sinatra's rage through his left nostril. Bing's rage through his right.

Crosby has changed a lot. He used to smoke a pipe. Now that Sinatra's around he just smokes. Actually the boys are very good friends. Frankie's aversion is at the Crosby house. He started to play once on the one of Bing's. When the others saw that, they yelled 'Hey Pa, if Gary can have one, we want a new doll, too.'

At this point I'd like to give you the low-down on the sport shirt that wears like a man. I won't say that Bing's clothes are loud, but one of his fans rushed up to him

SAYS CROSBY:

To keep the facts from becoming as distorted as this confused statistician's probable the association between in December 1935.

The implication that my quartet of piping butlers dabbles with golfers may mean, perhaps, should the author of this respect-opinion drop a guard over my dignity.

He slays 'em with Hope

Hope tells a joke. Crosby cracks back. Hope solemnizes out as they enter in 25,000 alms at the Santa Ana (Calif.) Air Base.



The second spread of Bob Hope's article on Bing Crosby was presented with photographs bordering text at top and bottom. The numbered sequence at the top is an album bringing Crosby from his college days to the beginnings of movie stardom. At the bottom of the left hand page is a picture panel showing Hope and Crosby cavorting together at an Army air base and at the right is another depicting a motion picture



who is married to poetess Dixie Lee. Takes continual hiding from neighbors about his four sons (5, taken in 1938) just as Kadda Carling is just about his five daughters. Owner of the Del Mar race track and now in

operation. Crosby is shown in broad all-out race from a ten-top by 1-38 when he appeared in S. R. Y. as a sure (7) with Donald O'Connor and Fred Mac Murray. The crooner had really begun to sizzle. They are singing Small Fry

Greener—who gets in a few potshots himself

the other day and tried to tear the shirt off his back. The fan got an awful shock—the wiring short-circuited. You know those shirts are so hot that Crosby is the only man I know who wears Unguentine for underwear. Yet Tubby really considers himself a bon vivant. He kids me about my shape but takes a good look at him. I won't say he is exactly big around the stern but he is the only guy I know who has a fat corner in a back pocket like a built-in house. I won't say what kind of a house but I don't see many of them any more a new they invented plumbing.

Considering his equipment, Crosby isn't a bad golfer. The last time I played with him, he got a birdie on the first hole and he got a birdie on the second hole and he got a birdie on the third hole. After the fourth he made his caddy keep quiet.

I played in a match with Crosby and a couple of better players recently. I am certainly not playing with Crosby any more. Would you play with a guy who cheats and when nobody is looking pucks his ball up and throws it toward the hole? Of course you wouldn't. And neither will Crosby.

And I won't say Crosby digs ditches—he just goes down the course carving out new hazards. Universal set up a camera out at Lakeview and one of Crosby's ditches was the focus of their picture. Ah, that's the Forty Thieves. Another time Crosby went the fellow through of his machine shot flying over the Lockheed plant. The foreman pointed at it and yelled to his men.

Get busy boys—look what they're turning out over at Douglas.

Crosby used to live near me in North Hollywood. He owned a big, flimsy looking house sort of a barrel stove Tai Mahat. It

was the showplace of the orange-crete in dustry. It's a very unusual style of architecture even for California—imagine a stork nest with a patio.

I used to go over and play with Bing a four kids—but he caught me one day and took away the de. Then, after he examined them he made me give back the ten valentines and the kiddie car.

What a host that guy is. I had dinner at his house once. It was supposed to be steak. I'm not saying it wasn't but for two days after—every time I passed the sign of the Flying Red Horse my tummy whinnied.

One day I passed the house and saw Crosby lying on the front stoop, reading a fire-insurance policy. The next day I passed and the house was in flames. The neighbors were busy putting the furniture out, and were busy throwing it back in. Crosby was busy throwing it back in. Crosby was busy throwing it back in.

That's how Crosby's house accidentally burned down (and just in time too, he only beat the North Hollywood Board of Health by three days. Now Crosby has a beautiful new home in Holmby Hills. It has 18

gables and 18 insurance policies, and Bing walks up and down in front of it with a can of kerosene and a flame thrower. The can of kerosene and a flame thrower. The can of kerosene and a flame thrower. The can of kerosene and a flame thrower. The can of kerosene and a flame thrower. The can of kerosene and a flame thrower.

By this time the Crosby family is as well known as Gracie's. For a late-repelled

or in one of the most famous are aware that deep in all he says to the contrary he was born in Spokane not Tacoma. On May 2 1904 was christened Harry Lillis, is now 40 years old. He was a r. borne into a seven child family and he got into the average

SAYS CROSBY:

I still sleep on the stomach. Sickles-onst says The first recalled from a comical hoof—one of Svermo's minor methods of bringing down the house.

An idea that could only come to a producer and last on my plane this is brings last a mailing for Red Skelton.

This is an example of how Hope labors a point in which an extent as in itself his audience a intelligence.

A modest but effective screen appeal being trusted in the back

Planning was revealed for this type of joke

Pure fantasy. Anybody who plays better golf than I do wouldn't even be seen in a real connection with the ludicrous hacker

He makes love languidly



In one of his rare love scenes (Here Come the WAVES) Crosby's love Betty Hutton with all the enthusiasm he can muster



love scene played by Crosby and Betty Hutton. With these three picture elements and two text elements all to be blended into a cohesive whole, the layout artist who designed this spread was faced with unusual difficulties. It seemed to the editors that he solved them fairly well, at least he avoided "visual conflict" by arranging the elements so that no one gets in the way of another.



IN MIGHT AND DIGNITY, Melchior's put face clean of robbly makeup worn in foot town to. In Act III, 21 g Trutan wears ok y pullo n k deep bow n hands and face. M f b w line

only 18 moun as to effect temple a change before curtain runs to. how b n as he dookod. H. he to work far. because M f must pay stagehand. \$500 over me if final cuts n a k n

This picture spread from an article in *Life* on Lauritz Melchior demonstrates that a well known personality can also be put in the screwball class Mr Melchior, who sings on the radio and the screen as well as at the opera is not averse to publicity even if it means posing for a *Life* photographer in corset and bloomers. From a publicity standpoint he is wise because there is no gunnsying the additional reader interest



It slipped into his corset by Dresser Angelo Casamassa. He wears it not for reasons of support. Trutan's rehearsing requires him to be on stage almost four hours.

SCENE ALSO

S HIGH DRAMATIC PITCH

The excitement and tension backstage between the acts of Trutan almost equals that of the performance on stage. In a dressing room once occupied by the great Enrico Caruso, Melchior excuses his 250 pounds in a formidable corset and applies his own make-up. Racing against curtain time, he works fast and silently.



Melchior's corset spills over the top of corset which he never wears off a stage or on concert tour. It was designed by him, has suspenders, a tachometer and four butt-rod holders and armoured parts.

Worried stage manager darts in and snatches a hand, urging him to greater speed. Mrs. Melchior and the dresser, Angelo Casamassa, stand ready to be phoned into his trappings. Melchior alone waits in a staidly dressing room calm says that it is because his nerves are burned so deep in sleep that they don't show.



Mrs. Melchior follows Trutan to stage carrying him. She is his performance from stage, which he can with lead. He and Enriched. M. you break your neck and your legs.

He-red here goes over Trutan's coat of mail. Next he buckles on his sword, places a sword based on his knee's bag. He never gives an inch! Mrs. M. his hour premature customer profits.

engendered by these behind the scenes shots. In addition to the inside information flavor such photographs give an article, they provide many readers with the psychological satisfaction of being able to feel superior in some way to the celebrity about whom they are reading. That is a basic reason why the flaws and foibles of the subject are important in personality pieces.

A Boy and a President, 1933-1944

This snapshot album shows a boy growing up with Roosevelt, the only President he has known



1933

On March 4 Franklin Delano Roosevelt rode to his inauguration as 32nd President of the U.S. with ex-President Hoover. The nation was in a crisis. Totally unaware of this Thomas Rully Dibbs of Englewood N.J., a quiet, introspective boy of 10 who loved the out-of-doors and was known to his friends as Dibbs, was vacationing in Cape Cod with his family.



1934

Trying to lift the national economy by its bootstraps, F.D.R. and Gov. Hugh Johnson made the U.S. alphabet-conscious with NRA. Again summering in Connecticut, Dibbs (left) formed a strong attachment to his aggressive cousin Chad (Charles) Mason Dibbs, sister Julie Lou "tagged elbow" and the inseparable boys victimized her getting her to do all their work.



1935

Roosevelt, shown at Hyde Park with his son, Franklin, collided with the Supreme Court, which began invalidating New Deal acts in Englewood. Dibbs played with his dog Sandersfield (born in Sandersfield Mass.) The dog followed Dibbs everywhere even to school, waiting by the bike. One day Sandersfield was killed by a car. Dibbs went to his room, shut the door, cried.



1936

Campaigning vigorously, the President won re-election for a second term. Now in Tenafly N.J., Dibbs family had political discussions with their breakfast, but Dibbs took no part. Chad (left) moved in with the family for a year. Dibbs announced to his alarmed parents a plan to buy a box constructor and "train" young ones. It took four hours to dissuade him.



1937

Roosevelt went fishing in May more important. He aroused the country by proposing a reorganization of the Supreme Court. Meanwhile Dibbs interest turned to polo. He bought traps, began riding at dawn. It was a family joke—until he caught a milk in New Jersey's Petasides. He was growing taller and when beside his mother (above) he stood very straight.



1938

In Chicago, F.D.R. called upon the world to "quarantine the aggressors." Ethiopia Spain China were in flames. Dibbs family moved to Manchester Vermont, and his father (above) drove them to school every day. Early one morning their house caught fire and Dibbs rescued Julie from her burning room. He gave all credit to his dog Legion, who, he said, woke him up.

In the spread shown here, the parallel contrast continuity device (Chapter 3) was employed in a double album featuring the late President Roosevelt and a young man who was 10 at the time of his first inauguration, an American soldier at the time of his fourth. The story, timed to appear during the week of the 1915 inauguration, was, in a sense, a condensed history of Mr. Roosevelt's years in the White House. The pictures



1939

From a vacation at sea Roosevelt sped to Washington as Hitler prepared to invade Poland. Though beginning to be conscious of the impact of world events, that winter D. bbs thought mostly of asking Leath ng school still being the out-of-doors, he told his parents dramatically "Just give me a gun and a knife and a horse and that's all you ever have to give me."



1940

While the U.S. teetered on a precarious neutrality F.D.R. inspected defense plants. D. bbs graduated from high school into a world at war. The next night he went out with another boy returned a pay in the morning his father offered him some gun, watched him grow ill, and let it go at that. The family moved to New York and D. bbs enrolled in the Art Students League.



1941

Serving a third term now, the President reached the year's climax when he signed a declaration of war on Germany, Japan, Italy. But months before, D. bbs had begun thinking maturely about World War II concluded that it had a personal meaning for him: at 18 he enlisted in the American Field Service and on March 5 sailed for North Africa as an ambulance driver.



1942

Roosevelt called for unheard-of quantities of arms and inspected training camps. D. bbs returned from North Africa. He walked into his home lines exactly one July evening at 11 o'clock, kissed his mother and down and talked until 5 a.m. He registered in the draft, spent a few months at home then joined the merchant marine sailing as an ordinary seaman on tankers.



1943

The President flew to Casablanca, Quebec, Cairo, Teheran. D. bbs returned home, had his picture taken with his mother, father and Julia—now an art student and a Converse model. D. bbs' war experiences had changed him and still quiet, introspective he was now more self-assertive, he had opinions and gave them. He wanted to be a pilot and enlisted in the Army Air Forces.



1944

Franklin Delano Roosevelt on November 8 was still President, he was also D. bbs' commander-in-chief. The AAF sent D. bbs to Scott Field, Ill. to become a radio technician there he celebrated his 21st birthday Roosevelt the President, and D. bbs the soldier who typifies the millions of youths who have grown up with F.D.R. now together face four critical years.

Beginning his fourth term, F.D.R. faces his greatest responsibility to youth: victory, and lasting peace

show him growing old, tired and haggard under the tremendous burden of his responsibilities. captions provide a running summary of the momentous events in which he participated. played against a similar chronicle of the peaceful, happy childhood of the boy in the snapshots. Neither sequence published alone, would have nearly the reader appeal of the parallel sequences.

The Picture Story in Drawings

WHEN A MAGAZINE editor decides that a picture story should be done with drawings he has convinced himself that it cannot be well done with photographs. Other things being equal he would almost always prefer the photographic technique; there is no substitute for photographic realism.

However, there are stories for which no photographs are available and for which none can be obtained. Other stories can be made more graphic, more exciting or more accurate with pen or brush than would be possible with a camera. In a few instances, photographs and drawings are combined, but it is difficult to find many examples of successful blendings of two visual techniques.

A writer assigned to the production of an article to be told with drawings faces many of the same problems as a writer working with photographs and some additional ones. In each, the same kind of preliminary preparation is needed: thorough research, a basic decision on story angle, a narrow focus, a detailed shooting script. When drawings are to be used, these steps of course are taken in consultation with the art director and staff artist assigned to the story, whose understanding of every detail should be as complete as the writer's.

Generally speaking, a writer working with an artist has to do much more careful advance research on minute details than a writer working with a photographer; he has also to do more preliminary writing

and editing. In compensation, he is not required to do the amount of field work that confronts the producer of a story done with photographs.

Early and earnest attention to minute details is a must requirement for the artist can put into the pictures only what the writer supplies. The photographer relies on the camera to reproduce the subject's smile or the angle of a rifle or the nature of a gesture, but for such important minutiae the artist must depend in almost every instance on information supplied by his collaborator. This is not a discussion of creative art—an artist's own interpretation of a person, scene or event—but of the art of illustrating actual happenings with a minimum of distortion.

Assume for example that an article is to be prepared on the brilliant exploit of an American fighter pilot who shot down five Japanese planes in one engagement. It is the writer's responsibility to discover every fact about that engagement which can be gleaned from any source—from the pilot himself if possible, failing that from his commanding officer or fellow pilots, from newspaper dispatches, War Department records, the pilot's friends and relatives, anybody who has a fragment of information.

Moreover, the writer must learn a great deal about the plane in which the pilot did his fighting. If it was a P-17, it must look like one in the illustrations. The locale of the action must be known and



Mark Wayne Clark: Super-Spy

He led the dangerous secret mission which cleared the way for American troop landings in French North Africa

STORY BY DON WHARTON—DRAWINGS BY FRED LUDKENS—
17TH IN LOOK'S SERIES OF ARTICLES ON AMERICAN HEROES



1 In the dead of night General Clark leaves London on the war's biggest undercover assignment. With him are General Lemnitzer, Colonelis Hamblen and Holmes, and Navy Captain Wright—all volunteers for the daring

mission. Dressed as civilians, they set out in a curtained auto, transfer to a blacked-out train, speed toward Scotland. They switch to a plane fly to an undisclosed base, transfer to a ship. At sea the ship keeps a rendezvous with a submarine

and the mission transfers again. While the marine heads for Africa, Clark checks plans, three young Commando officers skiffed at the enemy shores. Clark is 46, a tall, big West Pointer who at 21 led troops at Pe



4 Vichy police tipped off by a suspicious Arab servant start for the isolated conference house. Word is dashed that the police are on the way. Maps disappear. French officers hurriedly change back into civilian clothes,

take flight in every direction. One French general makes his change in a minute. Hat and leaves through a window. Clark and his staff gather up their papers and equipment. Furtively make the way to the safety of the empty wine cellar



5 Clark hears the police in a moment. He knows the police are overhead. With his gun, Clark does a choke-off on a coast. Clark orders a capture. He wonders whether to shoot or to get the police if they enter the room at 11:45 p.m.

An exciting historical episode of World War II, unrecorded photographically because of the secret and dangerous nature of General Clark's mission, is recreated above in a sequence of wash drawings. Fred Ludkens, one of America's leading magazine and advertising illustrators, made these drawings as realistic as possible, working from photographs of principal characters and from descriptive data provided by the writer, Don

2 Ashore in North Africa, Clark watches for a pre-arranged signal—a light from an isolated house. The signal hour comes, but the house stays dark. Clark's men lie low for 24 hours, 48 into iron rations. Then the light flashes.



3 Inside the house Clark finds French officers who have changed from civilian clothes to full uniforms. The owner reveals he has sent his wife away on vacation and given his Arab servants a few days off. Clark begins con-

ferences which last all night and day. He determines which Frenchmen will be friendly to an African occupation, secures military data, arranges for Algerian airfields to be delivered as soon as American troops start landing.



6 Back on the beach, everyone learns the surf is too heavy for rubber lifeboats. Clark lets out anyway—with Commando Livingstone. Their boat is spilled and Clark loses \$18,000 in gold. After more boats are overturned there is a long wait in the cold, dark night. The boats are lightened for another try. Just as the last boat reaches the submarine, Vichy police cars drive up to the conference house.

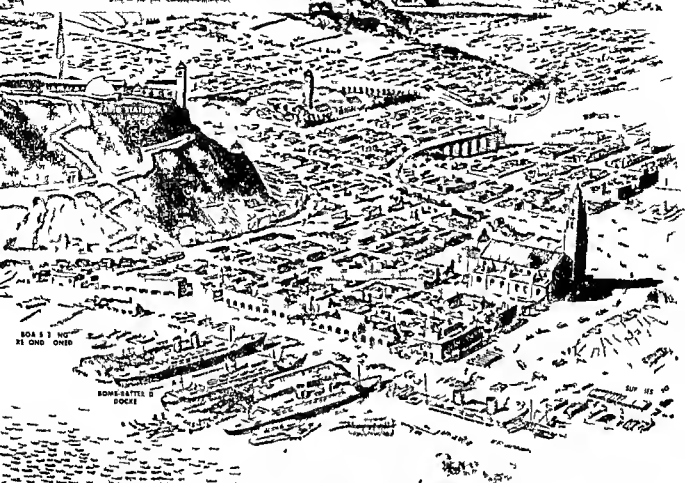


7 In London, Clark confers with Lt. Gen. Dwight Eisenhower. Three weeks later, Americans land in North Africa without prolonged land resistance. Clark's work saves thousands of American lives, much valuable time. He is made a Lieutenant General, youngest in the United States Army.

Wharton, after weeks of careful research. The article is presented as a narrative chronology, based entirely on fact but with the structure of fiction—a dramatic beginning, development of suspense and a climactic ending. The writer's preliminary outline for this article developed dozens of possible picture situations, of which the seven shown above finally were used.

THE WINDS HAVE OVER

THEir sudden capture of the city of Rome, Italy, has been a major blow to the Axis powers. The city, and Army authorities, is now in the hands of the American troops.



BOX 51 NO
XI ONE ONE

BOMB-BATTLE
DOCK

In a might be any city in any Axis-held country. After an all-out assault of the kind by American occupation Army authorities are moving in.



First step in governing is to post notices (printed weeks ahead) telling the populace what U.S. occupation means and what must be done to be a resident. Some of the notices in firm but friendly people are confused, helpless, not sure the fighting is really ended. For some time U.S. military police will guard the city.

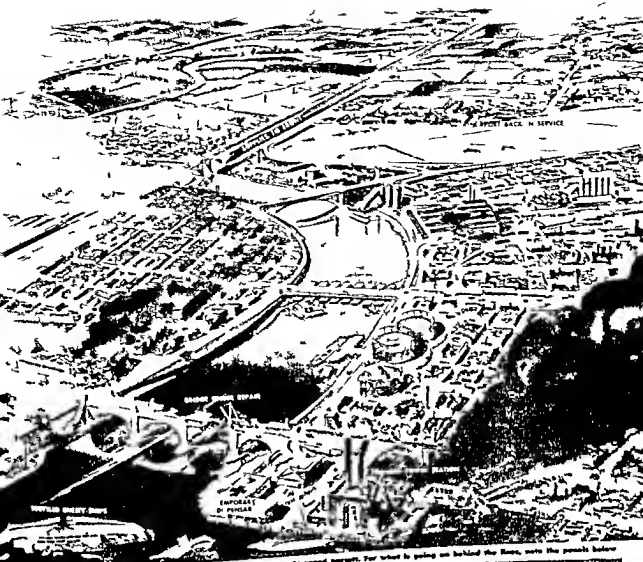


Soldiers will feed the starving. Large stocks of food and needed materials will be taken up, accounted for, paid for by the military officers. If these stocks are insufficient, Army supplies in the city have to be diverted to civilians. In any case, strict rationing and good sense fair distribution of whatever is available.



To prevent epidemics, medical units ordered to move into the city must be alert. Army nurses will help. Civilians living underground to avoid bombing will from malnutrition and poor sanitation. The city's supply system will probably need to be reorganized.

The future as well as the past can be dealt with in drawings—and obviously the camera is not even a possible rival for the illustrator in the field of prediction. In the spread shown above the artist (Edwin E. Hermann) projected the occupation and management of an enemy city by the American Army long before any such city had been captured by our troops. In this type of article the artist's imagination is permitted



Heavy retreats over the Berlin, transports without arms and supplies to speed progress. For what is going on behind the front, note the panels below.



People must be sheltered. As material becomes available, they will repair their own homes (with help where needed). They will also do general construction work under Army supervision, when planning for the Army. They will be paid, U. S. ex. will run public utilities and essential industries.



Radio stations, necessary to public information, will probably be closed to local people at first. Signal Corps technicians will make special points. Army officers will make public announcements, tell the population when to stay off the streets, direct them where to report for food, work and assistance.



Schools will reopen after necessary repairs have been made and children will go back to their usual classes under their regular teachers. American supervisors will be light. The Army's main concern will be restoring normal classroom routine and seeing that all traces of Axis doctrine are eliminated from text materials.

more leeway than in the narration of actual history but it is nevertheless held within the realm of probabilities. The city in the large drawing above is wholly imaginary but it is completely lifelike. The activities depicted in the smaller drawings were exactly those contemplated by our military leaders when the conquest and occupation of Germany were in the planning stage.

EIGHT MEN ON TWO RAFTS

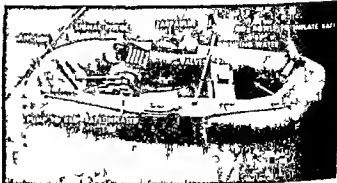
The Army Air Forces conducts a scientifically controlled experiment in the problem of survival at sea

A bomber limps toward home after a successful attack on an enemy harbor. Two of the four engines conked out, the controls of the flak riddled the half shot away, it sinks ever lower over the tropical sea. Her crew prepares for ditching. Do these men have the best possible chance of living to fight again another day?

That's what the Army Air Forces wanted to know.

In the Gulf of Mexico twenty miles out of a Florida base a few weeks ago drifted two rubber life rafts, to all appearances occupied by survivors of a crash landing at sea. They were volunteers—officers and enlisted men—testing the life rafts, equipment and ration carried on AAF bombers. It was on a Sunday afternoon that the men, wearing summer flying suits, fatigue hats, socks and shoes, went overboard from the Army crash boat P 269 into two fully equipped life rafts of latest design.

Eight of these men (one became seriously sick) remained in the rafts six days and nights, coming aboard the attending ship a few minutes each day for medical tests. The experiment, illustrated on these pages by T. Sgt. Greg Duncan, gained information of great value to the men who fly and fight in enemy skies.



Some of equipment carried on latest type inflatable life raft from head U. S. bombers.



DRAWING BY T. SGT. GREG DUNCAN

A 38-year-old officer went without food or water for four days and nights, felt no ill effects because, before boarding the raft, he drank more than three times his usual daily intake of fluids (which were apparently stored up by his body) and refrained from smoking. Others, on short rations, suffered more.

During the first day, men in one raft protected themselves from the hot sun by tarpaulin awns in the other raft, who did not, suffered considerably more from dehydration. One man (with adhesive patches on back) tested various sunburn preventives. Eyesight remained normal despite constant exposure to the sun.

This article tells the story of a test made by the Army Air Forces of life saving rafts and equipment in the Gulf of Mexico. Sixteen volunteers stayed on the rafts for six days and six nights to give the equipment a thorough trial under conditions approximating those which would confront a downed bomber crew. Both photographs and drawings were made throughout the experiment, but the editors decided to construct



Severe storms and squalls buffeted the men for two days. They caught rain water in pouches and used it for drinking. By the second day they were so weak and fatigued, they showed poor judgment. One man, who was a fisherman, was so weak that he could not catch a fish. They returned to a normal quickly when the weather cleared.



Two men with fishing equipment fished for several hours without success. Then, trying the small hooks and pink bait, they caught a small fish. They caught two ten-pounders and a half dozen smaller ones.

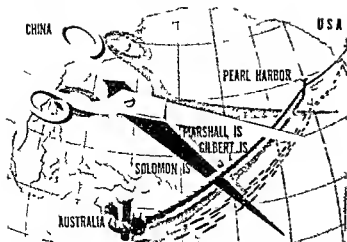


The men had a tempering of an signaling mirror. Left and a Deane sun still be dark. Big sea water. Frequent "drinking" keeping clothes wet, was found to decrease greatly. Harshness due to exposure from sun. It also diminished weight loss and dehydration from perspiration. Noticeably improved the men's spirits.

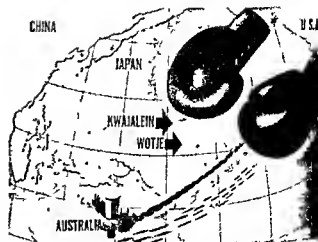


A pyrotechnic pistol was found valuable for signaling. It was used for several days. The men had suffered few physical changes by the end of the week. But they had over a pound a day on an average. The thinner men, at the start being most, the fatter the least. All were happy to end the test.

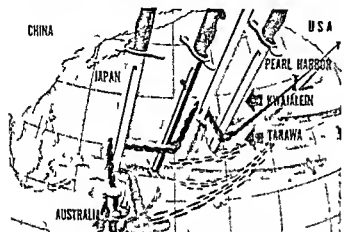
the story with five drawings and one small diagrammatic photograph of a raft and some equipment. Air Forces censors had eliminated a number of photographs on the ground that they revealed too many details not yet known to the enemy. With these gone the story would have been photographically dull. Drawings were more dramatic than photographs in this instance and less likely to be censored.



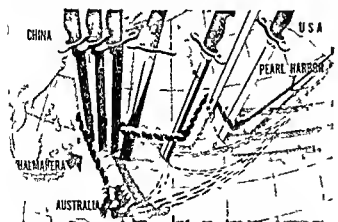
1 Our chances of a Pacific comeback after Pearl Harbor depended on our keeping open the lifeline between America and Australia. Japanese general on of the Marshall, Gilbert and Solomon Islands threatened this lifeline in 1942



2 First offensive move of the U. S. in the Pacific was the February 1942 raid on Kwajalein and Wotje in the Marshalls using the one-two punch of air and sea bombardment to pound these outposts. Halsey led the task force



3 Late in 1942 and early in 1943 Spruance's "trident" 5th Fleet forces took Tarawa and Kwajalein driving the enemy from the Gilberts and Marshalls and giving us bases from which to strike Japan's west Pacific positions



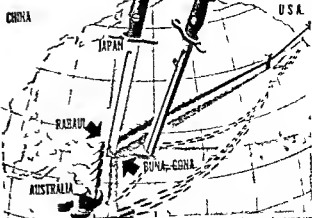
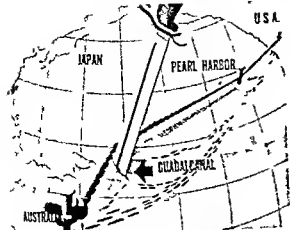
4 By July 1944 McArthur had reached the west tip of New Guinea—in August, he started bombing Halmahera. The stage was set for a two-pronged offensive. The naval conquests of Saipan, Guam formed the other prong

Bayonet-pierced islands show

5 Now our great Pacific offensive has come within range of Japan's big defenses. Our Navy strikes Japan and the conquered islands from the Bay (see pages 20-29) Our Army's B-29's raid Jap industries from the Bay



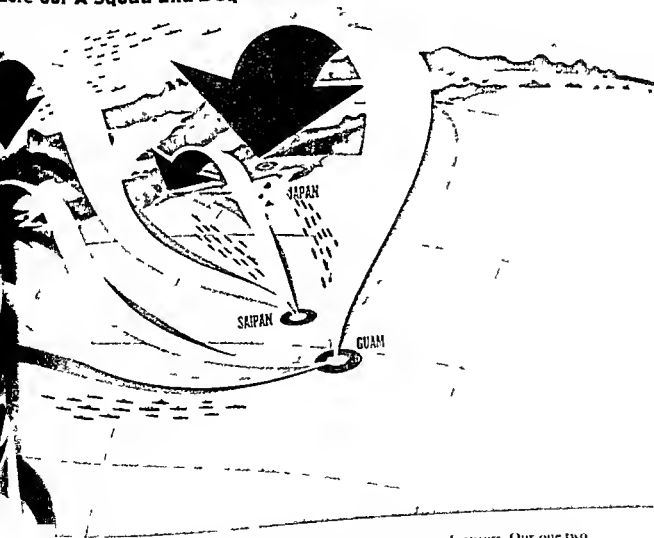
In wartime one important function of the magazine artist is the animation of maps. This is done in many ways—with ships, airplanes, trains, artillery, marching men, political symbols, caricatures of political and military leaders and so on. In the spread above, the artist has used symbols of familiar objects to help tell a visual story entitled *Our Coming Conquest of Japan: The American 'lifeline' between Pearl Harbor and*



August 1942 we began our island invasion strategy when we landed Guadalcanal. The fight was hard but we learned much—in the air, on sea and land. Lesson No. 1: only bayonets can hold what air and sea fighting win.

Meanwhile MacArthur's Australian American Army had begun cleaning up New Guinea. The Buna-Gona offensive was made possible by air transport jungle jumps. Rabaul neutralized our A-Squad. The line was secured.

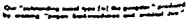
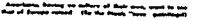
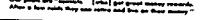
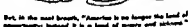
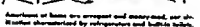
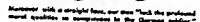
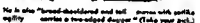
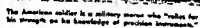
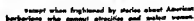
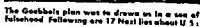
Here our A Squad and B Squad have conquered the Japanese



Australia is a rope and the Japanese threat to cut it is a pair of scissors. Our one two punch against the Marshall Islands is depicted with boxing gloves. Leaping arrows forecast the direction of future advances. The information on which the pictures are based was supplied by the writer. The visual scheme was then worked out in consultation between writer and artist.

By JOHN GUNTHER

With a sampling of Dr. Goebbels' fantasies Illustrated by cartoonist Carl Rose



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Our images are neither new boys, nor devoid of some interest, who think of the war "in terms of a football game."



However, American politicians are not diplomats but scheming impostors, who plan to commit the French empire.



In fact, our Hamiltonian Edgar Morgan of international politics—dislike British policy in world affairs.



And, unfortunately, of course, our are newboys in world politics, foolish people for British and world Communism.



Is not the situation, Europeans are told our nations promise "you both between [America] some of victory."



In the next breath, they are warned that America is planning to rule the world. (And there are more lies below.)

These are but a few of many Nazi propaganda lies recorded by two United States Government agencies

Dumped into the German people day by day is a picture of the United States so wantonly distorted that it takes the breath away even though we have long known that Dr Goebbels is one of the most masterful liars alive.

I have spent the last few days going through propaganda directed by the Nazis to their home front and overseas. All the quotations in this article are from the Office of War Information and the Federal Communications Commission. The numbered cartoons on this and the preceding page are accurate transcriptions of Nazi lies recorded by these agencies.

We're Homicidal Dopes—or Murderous Demons

The German propaganda machine unrelentingly presents two contrasting pictures of Americans. One is that we are ignorant, uneducated, cruel savages, so brutal that the German people must learn to fear and hate us.

Earlier in the war the Germans scornfully pretended to picture us as pushovers. They stressed our "inferiority." We were "unskilled fighting men, lacking the professional touch." They laughed at Eisenhower and in general described American troops as "simple-minded creatures misled by their leaders."

In a word, the Nazis were contemptuous of our military qualities. Since the invasion, the laugh is on the other side of the mouth.

But even now they seek to minimize our prowess—though they cannot conceal it any longer—by emphasizing what they call our "inferior tactics" and our "wastefulness." We are charged with deliberate attempts to destroy non-military objectives. Our airmen are pictured as "gangsters, destroyers, killers without

mercy. Inhuman monsters who take special pleasure in singling out defenseless women and children for slaughter from the air."

Further, they say we bomb churches as "great spots"—a totally preposterous lie—"but what else can one expect from American barbarians? When they see a sacred historical treasure they burn with a lust for destruction—out of revenge for the fact that they have neither culture nor ancient monuments."

For a time the Nazis' mouthpieces sowed utterly outrageous lies about American soldiers having been killed or otherwise punished for sexual offenses against Italian women.

We're Materialists—and Improvident

Behind this Nazi concept of the American soldier is something deeper. The Nazi concept of the United States itself. The main lines of our German propaganda seek to stress are our "materialism and worship of money," our "material background" and "gangsterism," our "lack of culture" and the "un-American total 'jack of culture' and the 'un-American'." Dr Goebbels set the tone for this in an article in *Das Reich*. He said—among much else—that in America "everything is borrowed," "that in America 'the process of Americanization' which makes slang out of a language, 'the process of a wait' we have no Volksein—no 'basic road of life'." And, after reading the "basic road of life," says Goebbels, "we want to let water run over our hands."

As to worship of money, the Nazis continue to declare that we "regard this war as a big business" and a "field for shady profits." Our "Liberty ships are called 'Kaiser's Coffins'—unsound and unseaworthy—and the Germans

claim that this is not a "simple case of American ineptitude and bad planning" but of deliberate wickedness on the part of Henry Kaiser. He knows his work is rubbish, but it brings in money." Rubbish, indeed.

A contrasting lie also common, is that Americans aren't really rich at all, that "American economy is being disaster" and that "40 per cent of Americans live in poverty."

We're Conquering the World—but Losing the War

When we get into political matters the German propaganda line is confused beyond the point of conflict. The Nazis tell their people

"That our government is 'treacherous,' 'allow,' 'cowardly,' 'wasteful,' 'corrupt,' 'that 'Roosevelt has a nauseating appetite to gobble up British possessions.'"

That we cheat the Russians by sending them inferior lend lease goods.

That Roosevelt "surrendered to Bolshewism at Teheran."

That "Eisenhower wants control of the British railways."

That we have no intention of respecting the rights of neutrals or small nations.

That the recent inauguration in London of the American Broadcasting Station in Europe was the first step "in the American plan to dominate European radio."

That Undersecretary Stettinius "who is not even entitled to address his own Congress, addressed Britain a Parliament to make known his decision"—a wild untruth.

That we plan to take Formosa from Japan and rule China after the war.

That we plan to take Bolshazevia from Japan and rule China after the war.

That we plan a policy of imperialistic capitalism, with profit our sole aim.

All these lies give a kind of poetic justice to our coming victory. Because we are fighting the lie. Because we are fighting for the Truth, as much as for any single thing in this war.

and set them down on paper. With the aid of the writer and of LOOK's art director, Mr. Rose animated these contrasts in his cartoons, which were presented in numbered sequence over two-line captions lifted from the text. Hundreds of tests of reader preferences have shown that this kind of combination of drawings and text is highly popular with readers of mass magazines.



The love birds. They pay good money to watch a love scene, then get lost in one of their own—w h sound effects. The rest of the audience, which has

also shelled out considerable cash and would rather see the screen version, wishes they would get lost permanently. Whatever became of the dumb crowd?

Movie Etiquette

Are you an antisocial movie-goer? Check your manners with those of film enemies Nos. 1-6

One of them on the side of the American film fan is the cinematic pret, that social moron who can't or won't learn the ABC's of movie etiquette. Though he may be a well behaved citizen away from the movie house, once inside, his techniques for disrupting audience attention are ingenious and manifold. Movie statisticians compute that there are 73,000,000 paid attendances weekly. Conservatively estimating one nuisance for every 100 admissions gives the prodigious figure of 730,000 pest admissions weekly. On these four pages, artist William von Rogen has depicted six of the more notorious types for your further identification.



The big leech. Here she comes, cries, I'm so hungry and so all the world like a g m y determined. She says he's got to have her!



The picture-hat type. If you're too much of a gentleman to ask her to take it off, you can always go home and read the novel the picture is based on.

Satirical drawings are employed here to present graphically some of the peevishes of millions of moviegoers. Conspicuously, the story could have been done with candid photographs, but the difficulties are almost insurmountable. First, such an approach would require co-operation of a theater manager willing to risk the ire of his customers. Second, because movie theaters are dark, and one flash bulb would give the



The squinted. They were he 66678 a who huddled to 2 to the cover more exact ng than any pcta e thus y start a wh ng so rps gn ssa n
 Th yarr e nst trying d he the lab y and nmed sey find th mar ves l A shon ng -onte e ak pe od e y epta ed n y b L som re



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The row hog the ba overmoun sh barr e mpe ou to a flank
 ng a ts ks A s ges un re res to the he way hen d p bun h h

game away the pictures could be obtained only with black out film and bulbs
 Third the photographer would be invading the privacy of his subjects Posed with
 models the photographs would almost surely have a wooden unreal quality So the
 artist with a comic touch able to distort for emphasis without losing realism was given
 the writer s shooting script and sent to the movies

"The Road to Serfdom"

By F. A. HAYEK
WHO SAYS:

"America is following the same road

Today, individuals and groups bent on planning our future are a feature of American life. But recent history proves that dictators follow "national planners" as surely as night follows day. What happened in Russia, Italy and Germany can happen in America, too, if we ignore the warnings outlined here

IN ONE OF THE MOST CONTROVERSIAL BOOKS of a generation—*The Road to Serfdom*, published by the University of Chicago Press—Friedrich A. Hayek is making America take a long hard look down the road he feels our "national planners" would have us follow. Economist Hayek knows this road: he has spent half his adult life in his native Austria, half in England and America. And he warns that he now sees at work in the democracies many of the same forces he saw produce totalitarianism and slavery in Europe. Among the major points he makes are:

DICTATORSHIP IS BASED IN "The whole system will tend toward that plebiscitarian dictatorship in which the head of the government is from time to time confirmed in his position by popular vote but where he has all the powers at his command to make certain that the vote will go in the direction he desires. This situation is close enough to the "spend and elect—elect and spend" philosophy to be grasped with no great effort of imagination.

OUR DANGER IS IMMEDIATE. Hayek says that nine out of ten of the lessons our planners want us to learn from this war are precisely those lessons the Germans did learn from the last war.

WE MUST PLAN FOR COMPETITION. This says Hayek is the one kind of planning compatible with democracy—because democratic individualism and freedom exist only under a competitive system. Such planning, he says, should include: 1) modernizing of business rules; 2) restoration of the free market by eliminating price favors to various economic groups; 3) an ending of the unpredictable hot and cold improvising of national planners that now makes it so difficult for the individual businessman to plan ahead.

FREEDOM IS OUR GREATEST WEALTH. "It is only because we have forgotten what unfreedom means that we often overlook the patent fact that a badly paid unskilled worker in this country has more freedom to shape his life than many a small entrepreneur in Germany or a much better paid engineer or manager in Russia." That is the central message in a book every American should read.



1 War forces "national planning" To permit total mobilization of your country's economy you gladly surrender many freedoms. You know regimentation was forced by your country's enemies.

2 Many want "planning" in peacetime. Arguments for a "peace production board" are heard before the war ends. Wartime "planners" who urge to stay in power encourage the plan.



7 They try to "sell" the plan to all in an unsuccessful effort to educate people to uniform views, "planners" establish a giant propaganda machine (which coming dictatorship will find handy)

8 The gullible do find agreement. Meanwhile growing national resistance leads to protest meetings. The "peace" advocates, quelled and convinced by Perry and the "peace" advocates.



13 No one opposes the leader's plan. It would be so nice, new secret police are ruthless. Ability to force obedience all ways becomes the No. 1 virtue in the "planned state." How all freedom is gone.

14 Your profession is "planned." The wider job choice promised to now defunct "planners" turn out to be a tragic farce. "planners" never have delivered, never will be able to.

The translation of important ideas on serious subjects into a cohesive picture story is often more successfully accomplished with drawings than with photographs. In the example above, writer and artist have combined their efforts to digest for millions the message contained in F. A. Hayek's *The Road to Serfdom*, a treatise on political economy that in book form is unlikely to be read by more than thousands. In such a project,



ussia followed...Italy followed...Germany followed."



3. "Planners" promise things they plan for farmers grow well in 1 area, a plan for workers is far to close—and on. Many "planners" are elected to office

4. but can't agree on ONE Utopia. With peace a new legislature meets but "wise the war" is gone. The "planners" nearly come to blows. Each has his own pet plan, won't budge

5. And citizens can't agree either. When the "planners" finally patch up a temporary plan months later citizens in turn disagree. What the farmer likes, the factory worker doesn't like

6. "Planners" hate to force agreement. Most "national planners" are well-meaning idealists, but at any use of force. They hope for some miracle of public agreement as to their patchwork plan.



Confidence in "planners" fades as more "planners" impose their own normal business is upset. All the People now feel—rightly—that "planners" can't get things done

10. The strong man is given power. In desperation, "planners" authorize a new party leader to hammer out a plan and force its obedience. Later they'll dispute with him—they think

11. The party takes over the country. By now confusion is so great that obedience to the new leader must be obtained at all costs. What the farmer party yourself to aid national unity

12. A negative aim welds party only. Early step of all dictators is to inflame the majority to common cause against some scapegoat minority. In Germany Nazis negative aim was anti-Semitic



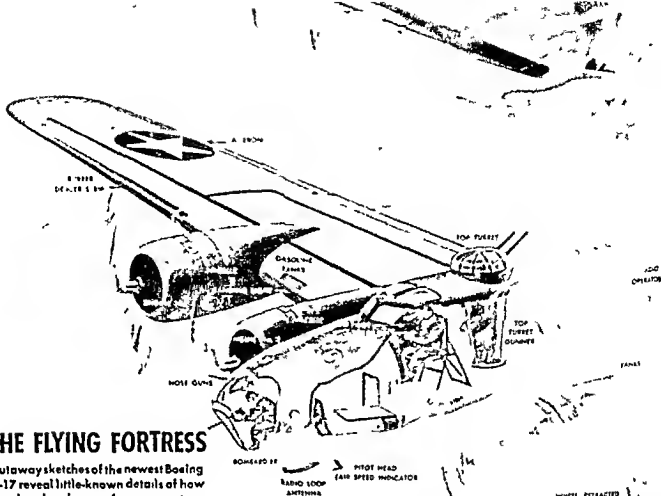
13. Your wages are "planned". Division of the wage scale must be a 50-50 split. Running a "planned state" from central headquarters is clumsy and inefficient.

14. Your thinking is "planned". In the dictatorship the "planners" are intentionally arrested, there is no more difference of opinion on "planners", radio, press—all tell you the same lies.

15. Your recreation is "planned". It is no coincidence that sports and amusements have been carefully supervised in Russia, Italy, Germany. Once started "planners" can't stop

16. Your disciplining is "planned". If you're fired from your job, it's apt to be by firing squad. What used to be an error has now become a crime against the state. Thus ends the road to section.

the heaviest burden is on the writer who must distill the essence of the original work into a simple sequence without changing its meaning. In addition to this condensation he must solve the problem of reducing the essential message to a shooting script, then he must work out in collaboration with the artist, the visual pattern to be employed in conveying his condensation to the reader.



THE FLYING FORTRESS

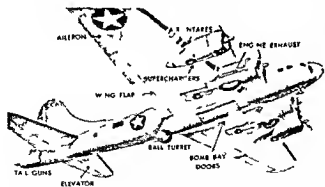
Cutaway sketches of the newest Boeing B-17 reveal little-known details of how the big bomber performs in action

DRAWINGS BY HERMAN GENSEN. TEXT BY GROM COMBLEN

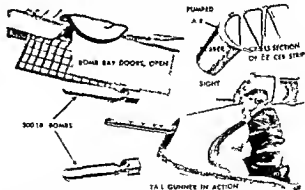
With guns blazing to ward off enemy interceptors, the American Flying Fortress is portrayed headed for home base after a smashing bombardment.

Salient points of the Fortress: Speed: more than 300 m.p.h. Altitude: More than 35,000 feet. Length: About 75 feet. Wingspan: 105 feet. Power: 10-13

machine guns of 50 cal. per Bomb capacity: 3 1/2 tons or more in bomb bay Bomb sight: Not shown. The Norden sight (a military secret) is located in the

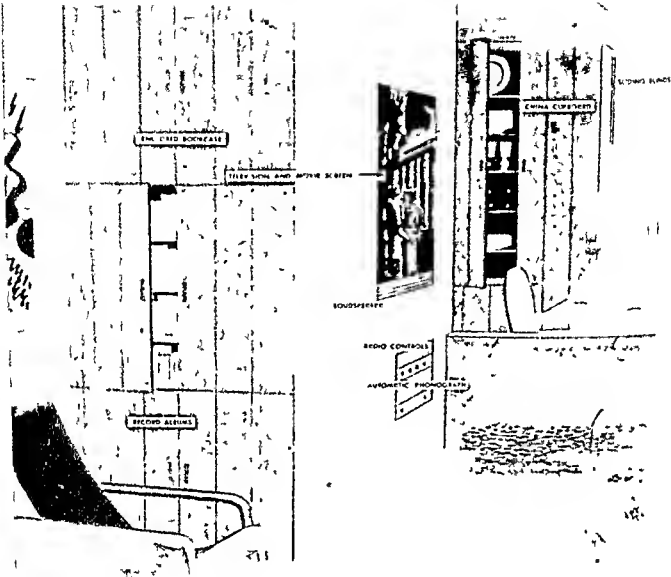


The underside of the B-17 is as well armed as the topside: guns from the ball turret, tail nose and waist can all fire downward. The four Wright air-cooled engines are equipped with turbo-superchargers which compress the sub-atmosphere air so that the mixture of air and gas will be rich enough for the engines to operate. Wing flaps reduce landing speed. Ailerons help in banking and turning.



Special Features. Release of bombs from the bomb bay is controlled by the bombardier in the nose. To break up any ice that may form, a pump forces air into the wing de-icer strip, expanding and contracting it. Because it affords ideal visibility, the tail gun emplacement is most popular with Fortress gunners. The sighting mechanism is synchronized with the two machine guns.

Drawings are employed in the kind of article shown on these pages because they can be made infinitely more informative than photographs. A photographer can shoot tiny segments of the inside of an airplane, but only an artist can 'cut away' whole sections of the giant machine and show the entire interior in relation to the over all exterior. (An artist can also show us an airplane of the future while it is still in the



Thoroughly functional and factory-made, this imaginative living room of the future may not at first sight seem revolutionary because

DESIGNED FOR BETTER LIVING

Your home of tomorrow will be more healthful,
comfortable, attractive, durable—and cheaper

When this brave new world settles down after the war it will sooner or later live in a house of modern miracles. For technology and production know how spurred by war necessity have telescoped decades of progress in the last few years. Your new home will reveal these developments wherever you turn. Leading architects and designers agree that the home to come will be prefabricated and mass produced, much as today's ships are being built. A house will come off the factory production line in neat packages and be assembled on the site like a giant puzzle. Construction with materials such as plastics, plywood, glass and light, noncorroded

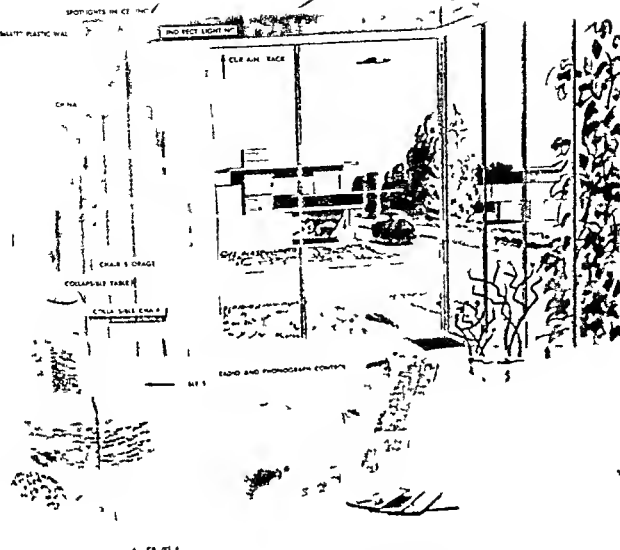
metals will be stronger, cheaper than ever. Movable interior walls will enable you to enlarge or contract any room in the house as the occasion requires.

Air conditioning systems will permit the home owner to be his own weather man, will filter pollen, cause hay fever and asthma. Acoustical tile or plaster will make the house soundproof, restful. Facsimile newspaper broadcasts, vanishing beds, countless other features will promote ease and efficiency.

The home sketched on these pages represents only one version of what we may expect within a few short years. It is a promise of America's productive and creative genius.

LIVING ROOM From the back of the built-in couch, which cuts off the dining area, the table has been pulled out. The chairs, upholstered with stain-proof and fireproof glass fiber, are movable. They are also adjustable, swinging back at the press of a button. The rama has remote controls for the station. The rama has television and record player (which can be slid out of the wall). Windows, sealed, unbreakable, they permit passage of the sun's vitamin-carrying rays, keep dust out. Curtains operate on a single-rail track. **HEATING** A "radiant" system, which may also be used for cooling in summer, consists of pipes connected in the walls and floor. **AIR CONDITIONING** The unit launders the air, keeps curtains and floors clean, prevents drafts. **LIGHTING** Indirect, fluorescent lights (their softness adjustable) line the ducts. Just below the ceiling are governed by an electric eye, sense live to outside variations in daylight. **CURTAINS** spot this can be turned on above the chairs. **DISINFECTANT** ultraviolet fixtures destroy air-borne bacteria. **OTHER FEATURES** A central unit behind the fireplace includes all electric inlets, air-circulating apparatus, water-supply and sewage connections to serve the entire house. The floor is of a novel plastic compound on rugs are of synthetic wool. The insulated plastic walls are crack-proof and the ceiling—of acoustical plaster—is sound-absorbent.

In the field of new housing, as in science and mechanics, the animated diagrammatic drawing is an important medium of communication. The problem in the example above was to present a panoramic view of a living room in one of tomorrow's prefabricated houses. Even if a sample room had been available, a photographer could not have distorted perspective to present it, *in toto*, as the artist did. And an artist



PLAN

SECTION

and is pleasurable, convenient living and bedding. It embodies only a few of the infinite possibilities suggested by recent technological progress.

Ten workmen could assemble this "prefab" home in a day

A prefabricated home in 12 pieces in three parts for 5 or 6 men, which could be assembled into any form desired. Various in houses could be planned for different uses, designs, colors and textures.

The prefabricated, with standard construction parts, can be combined to form any size or shape of house. The space between units is designed for easy access to the house and a number of other things.

The house is made of steel and is strong enough to stand in a storm. It can be placed in any place and is easy to move. The house is made of steel and is strong enough to stand in a storm. It can be placed in any place and is easy to move.

was definitely responsible for the smaller cutaway pictures showing how the house was assembled. The lettering on the pictures was very small and it was difficult to read. The pictures were also very small and it was difficult to see the details. The pictures were also very small and it was difficult to see the details. The pictures were also very small and it was difficult to see the details.

How a Writer Presents Detailed Data to an Artist

Before he discussed the story of Solomon Parker with the illustrator, the writer prepared a 15 page manuscript detailing the pertinent facts about Parker's exploit which he had turned up during several weeks of patient investigation.

From the standpoint of construction and appearance, this is a very "rough" job, but it provided the artist with information he had to have before he could proceed.

10/15/2014 1:27 PM Page 10

[illegible]

o A group of 10-15 ft) 1 when I was here a lot of
We, I know you'll see the way we're going to do it

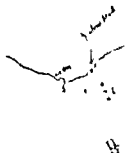


T-28 is located at another American troops shelter site
on the left side of the road. The other part of the T-28 road
around the area of the road.



Here are the first seven pages of the writer's preliminary draft for an article in LOOK's series on American heroes of World War II. (The remaining eight pages are on the following spread.) Before he presents this information to artist and art director, the writer has finished his research, learned all he can from any source about the hero and the exploit to be depicted. Because the I-57 invasion craft is important in this story,

182



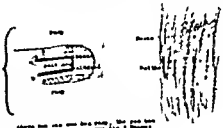
about 24 pieces off the top of the 12' section the boat anchor
Put the 12' section going to 12' 1/2' keeping the 12' section still
to be used later. The 12' section is the one that is used
to move the boat on the 12' 1/2' section. The 12' section is
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- 15. 12' section
- 16. 12' section

coming ashore. On page 11, he diagrams ramp and bulkheads. On page 12 he shows how the rear anchor is used to pull the boat off the beach. He packs information into every sentence, without much regard for style. Numbers in the margins are for picture situations culled from the script in the writer's conferences with artist and director. Of 16 possible situations, they used 12.

12/1/41



① Drawing by 96 would 96 picture a 3rd Marine (MOTOR PATROL AMERICAN COAST)



② THE 96 T. C. T. 96 (FROM THE 11 T.C.)



③ THE 96 T. C. T. 96 (FROM THE 11 T.C.)



④ THE 96 T. C. T. 96 (FROM THE 11 T.C.)

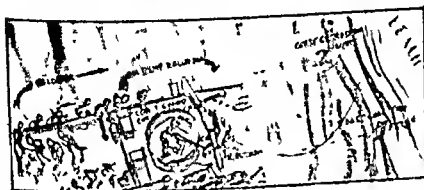


⑤ THE 96 T. C. T. 96 (FROM THE 11 T.C.)



⑥ THE 96 T. C. T. 96 (FROM THE 11 T.C.)

The artist roughs out the story after reading the writer's text and conferring with writer and art director on the exact picture script to be followed. This is a rough on the story of the Coast Guardsman Solomon Parker. Note that it was done with 14 drawings and that No. 9 is a diagram explaining the landing operation of the ICI. At this stage writer and art director both get another chance to confer with the artist and to



make changes in the original plan if they think it is working out improperly. There is still time to reduce or increase the number of pictures to correct mistakes to add or eliminate details before the artist has drawn his pictures in final form. In this case, alterations were made after the rough drawings were submitted, as will be seen on the following two pages.

Landing Under Fire

Amid bullets, shellfire and bombs, a Coast Guard pharmacist's mate helps put U S troops ashore on Sicily

Solomon Parker a 25 year-old New Yorker was one of the Coast Guardsmen who landed our troops on Sicily Parker's boat went in under machine gun fire put its troops ashore raced out through machine-gun bullets and 88 mm. shell fire picked up three more loads, took them in under bomb ing attacks. Throughout the act on Sol Parker did his work as pharmacist's mate he ped form one of the Coast Guard a smooth running unpublicized land ing teams.

To prepare for the Sicily invasion, the Coast Guard had sailed flat bottomed craft across the Atlantic rehearsed the land ing diligently in order to perfect split second timing. Before show ing off Parker went through heavy air raids gave tetanus inoculations to 100 Coast Guards men After the invasion he was selected as officer material brought back to the United States sent to Reserve Officers School at the Coast Guard Academy in New London Conn

STORY BY DON WHARTON—DRAWINGS BY JOHN A. FLOREY JR.—STORY IN LOOK'S AMERICAN HEROES SERIES

AMERICAN HEROES



1 The LCI's (landing craft, infantry) run into rough weather in the Sicily straits. No. 96 rolls wildly threatens to capsize momentarily. Sol Parker goes below to check troops' water finds 200 men on their bunks, most of them asleep.



3 Four miles off Lido, the LCI's run into enemy searchlights. One sweeps the sea. Finds the invasion flagship. Another picks up No. 96. Solomon Parker, standing ready at his battle station, waits for the enemy to open fire.



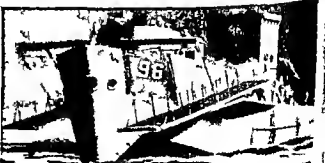
5 Enemy machine guns open up, fill the sky with tracers. As No. 96 gets within 100 yards of the beach, bullets begin hitting. "Get down on your bellies," Lt. John Whitbeck calls. Parker keeps bobbing up—to see who's hit.



2 Fifteen miles from Sicily a destroyer bobs up, checks the landing boats to see they're headed for the right beach. Then Parker's boat passes two more gun ships, a PC boat anchored off Lido beach, then a submarine close to shore.



4 Moving on toward the beach's shore, the LCI passes a ship spanning the straits. While troops which race to the beach with first-wave troops, No. 96 pushes on slowly—4 miles to reach the beach a short time after the Higgins boats.



6 The LCI pushed out, reaches shallow water, begins rolling on its beam. While troops below wait the signal to land, two Coast Guardsmen prepared to their shore stand by under fire. J. W. Newcom and Thurmond.

Here is the finished article on Coast Guardsman Solomon Parker entitled *Landing Under Fire*. The number of pictures in the sequence has been reduced to 12, all now identical in size, and the diagram of the landing operation has been placed at the end of the story. This was done because all concerned, after viewing the original position, concluded that as picture No. 9 it interfered with the flow of the narrative. The



In a rain of machine-gun bullets, Neese and Nelson push ashore and back to No. 96—lessing the water's depth. Then Neese grabs a raft carrying a 20-pound anchor, takes it ashore to hold a guide line for the troops.



In a few minutes after starting the ramps, the crew puts 11 troops ashore and pulls off—under fire from 88 mm. batteries far in and. The boat backs away by pulling a cable attached to an anchor it had dropped coming in.



Parker's boat rendezvous with other LST's then gets orders to go to the aid of another landing boat. As No. 96 lies up, German bombers attack. In a flash, troops climb into trucks on the deck, open fire with the truck's guns.



8 While the Coast Guard clears the way, the troops crowd behind protecting buoys. Now they come tearing down the ramps, hit the water, press on to the shore. In his exposed position Parker watches for wounded.

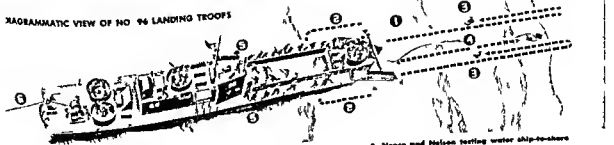


10 Shrapnel tears through a member of the No. 1 gun crew. Shrapnel tears through a member of the No. 1 gun crew. Shrapnel tears through a member of the No. 1 gun crew. Shrapnel tears through a member of the No. 1 gun crew.



12 Several hundred troops clamber down rope ladders, ride No. 88 into beach. He borrows in all odd hands. Parker's boat goes through another bombing unit, races back for more troops, puts four loads safely ashore.

SYNCHRONIC VIEW OF NO. 96 LANDING TROOPS



1 Parker's battle station near No. 1 gun
4 Neese taking guide line ashore

2 Ramps rolling forward
5 Troops heading for ramps

3 Neese and Nelson testing water ship-to-shore
6 Cable to pull ship out of sand

writer whose rough outline ran to nearly 3,000 words has compressed the story into a few more than 600, including a lead text block and 12 captions. In the lead, he has presented the hero, told his story briefly and relocated him at an Officers' Training School. In the captions, he has integrated text with pictures to present the exploit in a highly dramatic narrative.

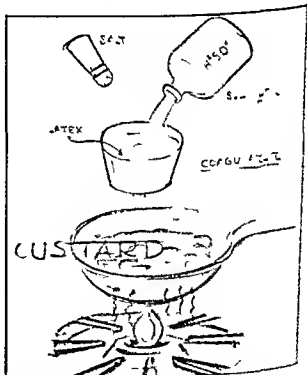
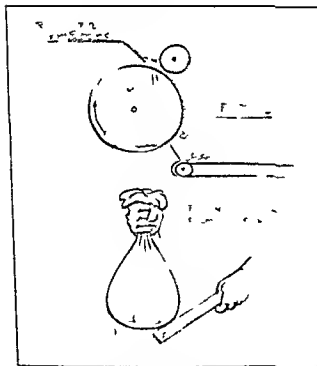
HOW DISNEY DOES IT...

The Plot

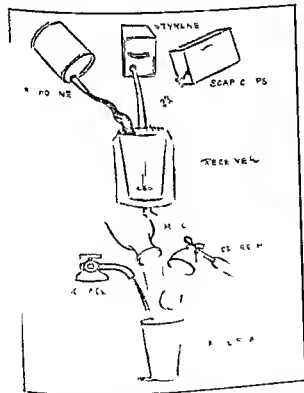
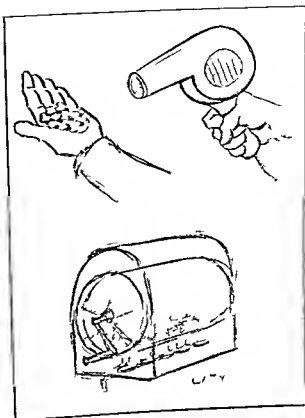
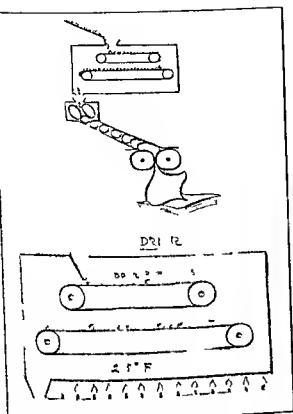
PLOT

1. Butadiene
2. Styrene
3. Polymerizer
4. Reactor
5. Coupling
6. Tub
7. Piston
8. Piston in Shaft
9. Fan

The Sketches



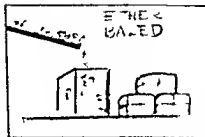
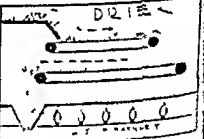
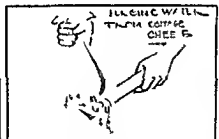
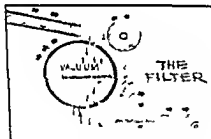
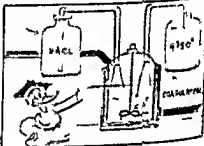
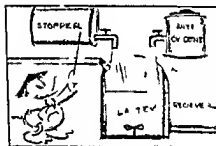
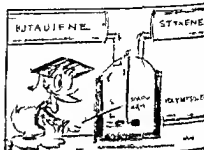
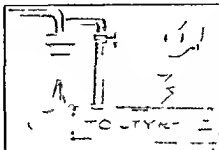
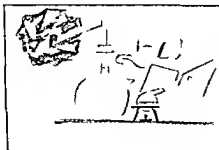
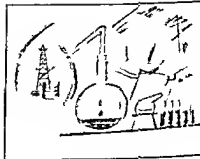
The sketches on these pages show the beginnings of an article on the making of synthetic rubber, done for LOOK by Walt Disney, greatest of visual educators. In the upper left hand picture is the plan of the space to be used—five half pages. The plot of the story is that butadiene and styrene combined in the right proportions in the proper solution will produce a durable substitute for natural rubber. Disney's artists



schooled in translating complicated scientific facts into understandable language knew that they had to tell the story in terms of substances and experiences common to the everyday life of ordinary people. The rough drawings show that they thought of and that they experimented with such well known and easily understood things as custard milk shakes and a peanut roaster.

The Roughs

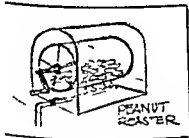
When the last pencil sketches receive the approval of writer and editor, the artist is free to execute a finished product—but not before. Between the completion of these drawings and the final 'go-ahead' signal, there is always a conference at which the writer gets one more chance to ask for alterations.



Just as the magazine artist roughs out a story for study, so does Disney. The small drawings on this spread are roughs made by Disney artists for the article on synthetic rubber. The story was plotted from information provided by a writer's research, as were all the others in this chapter. Disney has an advantage over the average illustrator. He has created cartoon characters as famous as any live movie star and can call on them



The
Finish



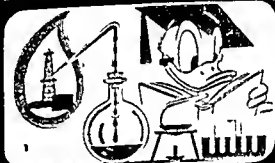
DISNEY

Has Donald Duck
Explain About
**SYNTHETIC
RUBBER**

WHEN tomorrow comes, most Americans hope it will bring plenty of good, old fashioned, rib-ticking Walt Disney cartoons. Which it will—with improvements. Currently 90 per cent of the Mackey maestro's output is for training and propaganda purposes this vital work is teaching him ways to make his future films funnier, more eye-appealing—and vastly more instructive—than ever.

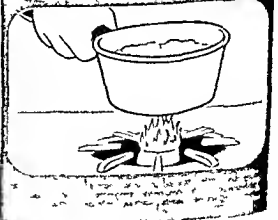
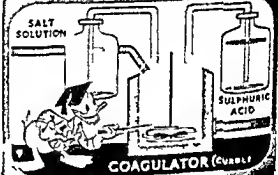
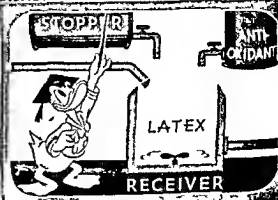
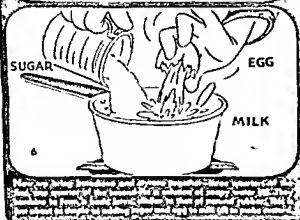
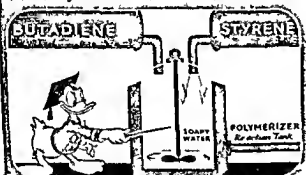
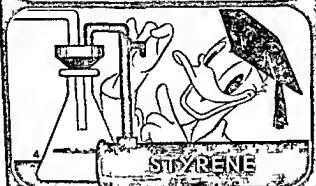
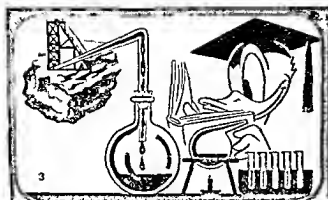
On these pages is Disney's treatment of synthetic rubber—a serious subject for America, since on it depends our eventual freedom from reliance on the imported natural product.

Disney put two artists and five animators to work making these drawings for LOOK. They finally handed the job to Donald Duck, who herewith dons a professorial hat and proceeds to make a tough topic practically a cinch.

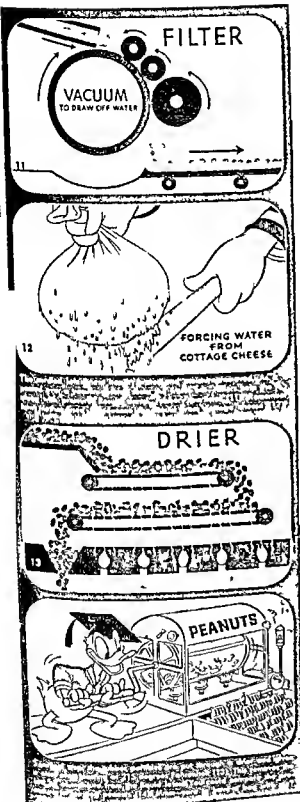


These drawings are the first of a series of drawings on synthetic rubber. They are all on a common base of rubber. The first drawing shows the process of making synthetic rubber from natural rubber. The second drawing shows the process of making synthetic rubber from natural rubber. The third drawing shows the process of making synthetic rubber from natural rubber. The fourth drawing shows the process of making synthetic rubber from natural rubber. The fifth drawing shows the process of making synthetic rubber from natural rubber.

for help in a case like this. Because he is so familiar to so many millions, Donald Duck was put to work telling the story. He provided both a well-known personality and a focus to carry the reader through the sequence. The first half page of the finished product is shown at the right, with Donald in the role of a professor. (Remainder of the picture story is shown on next two pages.)



The article carries Donald Duck through a happy projection of the future. In as many puns as possible, the artists have compared the actual scientific problem with a common one of a similar nature. Thus, the mixture of three parts butadiene with one part styrene in a solution of soapy water is presented as akin to the combination of milk, sugar and an egg in the making of custard. The antioxidant used as a preservative in



synthetic rubber is compared with the flavoring added to custard and so on. For the Disney studio a still picture story is a comparatively simple matter. In creating animated cartoons, Disney artists make thousands of individual drawings working first from a written script and then from their own roughs. Their method and product are worth study by any writer—especially picture-story writers.

Producing the Picture Story

THE VARIOUS STEPS in the production of a picture story are described in picture-story form in this chapter. The chapter outlines the procedure of only one magazine, a procedure not differing in any major respect from those of other publications using picture-text combinations.

Our story is done with thirty photographs. As with most picture articles, it could have been done with more, or fewer. It was edited to show every necessary step, but many possible pictures were eliminated to prevent padding.

The article being produced in these photographs is not of earth-shaking importance. It is a simple tale of how young children absorb knowledge from play with building blocks. This type of story was chosen deliberately, to emphasize the

that even the most modest of picture narratives requires the time and effort of close collaboration of a number of interested persons. Studying the photographs in this article, the potential picture-story writer will see how important it is, in this kind of work, to consider oneself a producer-director during at least five sixths of the time it takes to turn out the finished product. This is not easy for writers to do, especially writers who have worked for years in publications requiring them to think only in terms of putting one word after another. The young writer with less experience may make the transition with less difficulty.

However, anyone interested in learn-

ing to create picture stories can benefit from the experience of those who have been struggling with the problem for years. From such struggles have come these general rules for the writer-producer:

1. Finish the preliminary, basic research on your subject before you plan a picture. It is important that you be as thoroughly informed as possible on every aspect of the story before you try to outline it or write a picture-shooting script for it.

2. Be sure of your angle and focus before you get down to the script. The best way to do this is to think in terms of the title or headline that seems best to tell the story you want to tell.

3. Make your shooting script as detailed as possible. If in doubt about a picture or camera angle, include it.

4. Confer with the photographer about the script and other phases of the story until you are sure that he understands its objectives and planned structure as well as you do.

5. Make certain that the photographer takes every picture provided for in the script, but don't let it be a strait jacket for him. In the field, let him shoot any picture appealing to his imagination, whether you have planned it or not. No amount of planning in an office can establish every picture situation which will occur when you are on location. Sometimes the best shot of all will pop up unexpectedly.

6. Arrange a shooting schedule and adhere to it as rigidly as circumstances per-

mit. Do your utmost to see that the photographer adheres to it. When you ask people to be in a certain place at a certain time it is not only courtesy but good business for you to be there on the dot. You cannot get good results from subjects who are inconvenienced by your tardiness.

7 Don't be ashamed to do some of the menial tasks almost always required of a picture story producer. The Hollywood film director has flunkies to move furniture, adjust lights, arrange clothing and so on, but chances are you will have to do most of this sort of thing yourself.

8 Be patient.

9 Be relaxed.

10 Be co-operative.

It is impossible to overemphasize the importance of these last three admonitions. By and large, picture story production is not for the restless, the hasty, the impetuous, the intolerant or the excessively temperamental person.

To succeed at it, you must obtain the co-operation of other people, and this is impossible if you are not patient, relaxed and co-operative yourself. On almost every story you will find provocation to lose your temper, snarl at somebody or give up the whole thing as a lost cause, but obviously you can't do any of these things often if you hope to stay in the profession.

Frequently one of the writer's biggest problems is how to deal with his own photographer. Almost any good photographer is likely to display temperament at times—to state the case mildly. On such occasions the writer has to be his most unruffled self, capable of all the tricks of diplomacy to avert failure. The photographer who can be browbeaten is carelessly the vast majority of creative cameramen are artists—sensitive beyond ordinary standards and extraordinarily responsive

to praise.

The picture magazine photographer has a tendency to regard his own part in the production of a story as all important and to view the writer-producer as his helper. It is generally futile to debate this point. The seasoned writer plays up the photographer while they are working together. If he is asked to hold a light for a shot, he holds it, and he otherwise co-operates as necessary for the good of the product and the good nature of the person being photographed.

We do not intend to convey the impression that there is an endless running feud between writers and photographers working on the same article. Frequently they work harmoniously for days on end. However, the opposite is true often enough to justify warning the writer of the need for patience and diplomacy.

The successful writer in this field also needs an actively inquiring mind and diligence in the pursuit of facts. These are attributes essential to the good reporter in any field, but doubly so in the case of the picture story writer, who must compress a large number of facts into relatively small space and yet give his sentences flavor and sparkle.

It is a tremendous help to accumulate small, pertinent, colorful details—the color of a pair of eyes, the significance of a gesture, a startling statistic, a background fact which gives the reader a feeling of being taken behind the scenes.

Any or all such information may be obtained through library research, but it is more likely to be obtained in personal interview with those actually appearing in the pictures and with experts in the field being covered. With busy people, it is sometimes helpful to prepare written questions in advance of an interview. But whatever his technique, the writer must keep everlastingly at his fact-finding.



1 A picture-story writer fascinated by watching her child at play gets an idea for an article

Every article begins with an idea and as we have seen (Chapter 4) ideas for picture articles come from several primary sources. This one came from the writer's own experience as the mother of a small boy. While watching her son play with wooden blocks, she wondered how much knowledge could be conveyed to a youngster through the scientific use of such playthings and whether child psychologists had done any

STORY IDEA

CATEGORY:
CHILDREN

SUGGESTED BY
V. Forsythe

SUBJECT:
YOUNG AMERICA BUILDS
(building blocks)

DATE
Sept. 4

Parents worried about the effects of war play and alarmed at the glee with which their kids shout "You're dead - you're a Jap - ack - ack - ack" do well to offer building blocks as a toy. Approved by educators and psychologists, used in nursery schools and loved by all children, blocks are constructive, creative play material, teaching everything from design to math. Children may have tanks rolling over their block bridges, and they may "bomb" a skyscraper right down to the floor—but they spend much more time building up.

And it offers wonderful picture possibilities. For example:

1. Two-year-old: One picture showing mother helping him build a tower (this age likes help). Another of him knocking it down, joy at noise, etc.
2. Four-year-old: One "process" shot of him building—very absorbed in his work, strange position, tongue sticking out as he concentrates, etc. Another of his finished structure—usually this age likes a big, impressive structure, doesn't care much about its "architectural accuracy."
3. Six-year-old: This age is analytical, accurate, demands that its building be structurally sound, realistic, etc. Then he plays with it as in real life—if a bridge, he runs cars and trains over it, etc.
4. School project: This should be the big picture, full page if good enough, showing group of children building. I have in mind the Dalton School where the 6-year-old group does really amazing stuff. Was up there the other day, and among other things they were climbing up on tables and chairs to get the top on a skyscraper.

DECISION:

*Assigned to Forsythe
DPM*

HK/fj-3-21-44-5000-ss

2 The idea, bulwarked by preliminary research, is submitted in written outline to the editors research on the subject When she found that such work had been done and that the experts considered building blocks extremely valuable in child training she turned in a written suggestion for a picture story on the subject This included a possible structural plan for the story and a suggested locale for the pictures, a nursery school where children are taught to play with blocks

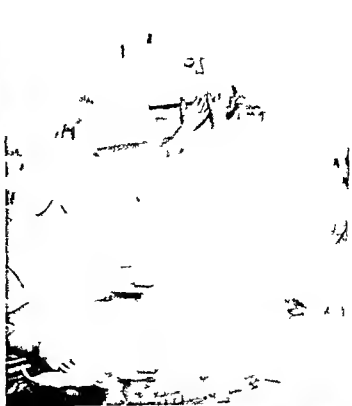


3 The editorial board approves of the idea (4) managing editor assigns it to the writer



5 The writer calls for more detailed data then (6) gets research assistance from the library

Shown on these two pages are eight of the preliminary steps in the creation of a picture story for a magazine. Before the writer can go ahead, her idea must be presented to and approved by the magazine's editorial board (3) which stamps its O.K. on only a small fraction of the suggestions it receives. After definitely getting the assignment (4) the writer gathers more background information from a variety of sources (5) to



11 A conference with photographers precedes (12) beginning of actual work in the field



13 The writer must help in moving the furniture (14) and with the collure of a photo subject

Why does it take so long to do a picture story? is a question frequently asked by neophytes. These pictures show some of the reasons. The writer has to explain her shooting script and her problems carefully to the photographer (standing right) and photographic director (11) before tackling the field job. On location she must serve in many capacities (12-13-14-15). It is here that her patience is often badly strained.



15 She has to get down on her knees to arrange blocks and keep a youthful model happy

and her ingenuity put to severe tests. But it is also here that she finds opportunity to improve on her planning, to add unanticipated elements to the story, to deal with models so that they will co-operate with the photographer, and to leave them with so good an impression of her tact and friendliness that they will be happy to co-operate again with her and her associates.



16 The writer sprawls on knees and elbows to help keep a youthful camera subject natural




17 Art director (left) and an editor help the writer select pictures to be used in the layout

The field work is finished (16) and the actual construction of the story begins (17-19). Only a few samples of field experiences are shown here, but the writer and photographer really were on location through most of four days. They returned with 126 photographs for the consideration of an editor and art director (17) who helped to cull the pictures to be used and to plan the layout design. This is a crucial session



18 Art director gets writer's final instructions together with her own rough plan of the layout



19 This man is pasting the actual layout together. Writer is asking for more text space

on every story and it sometimes lasts for hours with much give and take of opinion. The editor taking part in it frequently has to arbitrate differences between the writer and the designer on the amount of space to be devoted to text. Even then the writer is likely to back the art director into a corner and plead for just two or three more lines here and there.



20 A two-page spread is space allotted to the story. One picture gets the left-hand page.

Above is the layout for the article as it goes from the art department to the writer after getting editorial approval. The two-page spread is the exact size of a spread in the magazine and the photographs here pasted on cardboard have been cropped to appear as they will in print. The text block and caption spaces are marked with figures giving the writer the number of lines for each space and the exact number of units



2-15



2-16



2-17



2-18

Young America Builds

Illustrations bold face case for picture story writing unit

2-19

2-20

2-21

On the right hand page are four smaller pictures and a text block of about 300 words (letters and spaces) for each line. The copy must be written to fit the unit and line count—a phrase of picture story writing most discouraging to writers who are unaccustomed to it. To simplify this task, most publications using picture stories now supply writers with ruled paper on which the lines are numbered in the margin and a unit count scale is provided at the top.

21 The editorial board inspects the layout (22) after approval it goes back to the writer



23 The copy department edits the manuscript (24) polishes phrases then corrects the proof

Of the eight pictures on this spread only one (2) shows the writer at her typewriter. Only after she has gone through all the steps previously shown and has obtained editorial board approval for her layout (21) does she start to put down one word after another. She spends no more than one sixth of her time in actual writing for publication. However, it would be a mistake to minimize the importance of this



25 Art department pastes proofs on layout (26) several editors then check finished art close



27 Production department prepares to ship (28) It's in the package headed for the press

part of picture-story production. For the writer this is the climax, the culmination of days or weeks of effort and to fulfill here is to fulfill completely. Copy for picture magazines is prepared and handled as carefully as for any other publication. Almost every article is rewritten two or three or more times before it meets standards of the copy department and is passed on to the editor.

Trade Journals and House Organs

A GLANCE at any newsstand in America is enough to convince anybody that magazine publishing is a very big business in the United States. Yet, even the largest newsstand tells only part of the story, for, in addition to the 2,800 general magazines competing for consumers' dollars, there are thousands of specialized publications never offered for sale to the general public.

Most of these are either trade journals or house organs. A trade journal, defined for purposes of this chapter, is a magazine published in the interest of a given industry, trade or profession. Under this definition the *Journal of the American Medical Association* is a trade journal, and we so regard it, knowing full well that its aggressive editor, Dr. Morris Fishbein, will boggle at having it classified in a group which includes *Leaks and Drips*, a worthy publication devoted to the welfare of the plumbing business.

In this group of trade journals are roughly 2,300 publications with a combined total of more than 7,5 million circulation. There is at least one journal for nearly every trade profession or industry.

A house organ is a magazine published in the interest of a single business firm or group of firms operating under common ownership. Best estimates place the number of house organs published currently in the U. S. at 6,000 or more and their combined circulation at 50 millions. In form these publications range all the way from mimeographed pep sheets to

handsome, well printed, modern magazines. Almost all are circulated free to employees, dealers, or customers of the companies paying the bill. Better employee relations is the prime objective of most house organs. A few are designed to improve dealer or customer relations.

With a few exceptions the basic difference between these two groups and the general media magazines so far as picture story publishing is concerned, is a simple matter of the budget. While such magazines as *LOOK* or *Life* can and do maintain teams of writers and photographers who spend weeks and travel thousands of miles developing a single picture story, few if any of the business publications and only one or two of the house organs can afford this expense as a regular procedure.

Yet the picture story is as valuable a publishing technique for both of these groups as it is for the general magazines. And both business publications and house organs regularly use the picture story, often with good effect.

Business publications generally are concerned with two similar kinds of information—how somebody did something and how to do something. It is obvious at once that this is a natural and fertile field for the picture story, since this technique gives the reader information most quickly, most accurately and in a form that enables him to remember it longest.

The how-to picture article is the form most used in business publications. They

HAT STUFF

IT GIVES our fighting men a kick to get into civvies when they can, but to date the movement has just come to a head. The boys shown here have thrown their service hats in the ring temporarily and donned various types of lid for the benefit of the cameraman.



DERBY DAY This corporal celebrated when he found a battered bowler Normandy and struck a pose like a knight of the road. His buddies say he's a hero, though when it comes to chasing Nazis.



FELT GOOD A part of the spoils of war were the felt hats found at St. Lo, France, and shown in the top picture. The distinguished looking gent above is an air squadron commander.



FRENCH STRAWS They don't fit so well, but these skimmers picked up by American engineers after liberating a French town, certainly must have given the natives a laugh.



ROMAN HOLIDAY When these three GIs reached Rome they helped the citizens celebrate their liberation by blowing out in straw lids.

This one page picture story, designed for comic effect, was compiled from photographs for *Picture News*, a house organ distributed to customers of the Oil Company. Recipients of this publication get their copies from their own whose localized advertisement is printed on the back cover. The inside given over to picture stories, with short text blocks and captions.



Don't pull rubber gloves off the way a dress glove is usually removed. By exerting pressure on the fingers the rubber glove is put under an extreme y severe strain and is more than likely to ear



Photographs and Explanations by members of The B. F. Goodrich Company

Peel gloves off the hand like this. Simply take hold of cuff and peel the gloves off. Inside out. Rubbing gloves create a suction effect when fingertips are pulled and may scoop air at finger ends.

Take Care of Rubber Gloves



Patch tears and snags. Develops the potentiality of patching rubber gloves as soon as a tear or snag develops. It is not considered safe, however, to patch barriers as points of weakness. Gloves or rather a glove that are used by workers in and



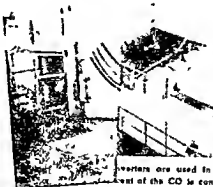
CASTLE ROCK, N.Y. and HAYMAWORTH

Each interview was made at the home of the respondent in his own home. The interviews were conducted by the researcher and the respondent's wife. The interviews were conducted in the respondent's home. The interviews were conducted in the respondent's home.

Ammonia Synthesis At TVA

NITRATE PLANT No. 2, a veteran World War I plant built at Muscle Shoals, Alabama, and now contributing to World War II was taken over by the Tennessee Valley Authority in 1937. With the outbreak of war in Europe, plans were made and completed by November 1941, for a rehabilitation and modernization.

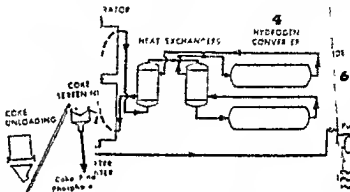
Process operations in the ammonia producing plant are divided into six main parts: (1) an electric water gas manufacture; (2) hydrogen conversion; (3) gas compression; (4) gas purification; (5) gas synthesis; and ammonia storage. Coke is fed from rail cars into the plant by an inclined belt to a rotary screen. The fine coke is then sent for use in plant to a cooling line. Coarser lumps are then sent to a line where they are cooled by water. The water gas enters which supply nitrogen in the H₂ run gas. Water gas and H₂ run gas are mixed at a scrubber with water, then pass through a sulphur removing process to a three shift 1,000,000 cu ft gas holder. Additional hydrogen is then produced synthetically by reacting the carbon in a bed of the mixture with steam. The gas then goes to a water gas converter where it is cooled and put through six stages of compression for purification and synthesis. Purification includes removal of the carbon dioxide and residual nitrogen at 120 atm. and the elimination of carbon monoxide, oxygen and residual carbon dioxide by scrubbing the gases with ethylamine. The purified gas is then compressed to 120 atm. The final compression is to 250 atm. Purified synthesis gas is then mixed with the circulating gas and sent to the converter. The combined volume of gas is then cooled in a water-cooled condenser. The gas then goes through a heater to the ammonia synthesis converter. The converted gas is then put through a water-cooled condenser after which a scrubber and condenser and the ammonia gas pass into the circulating gas. The ammonia gas is then sent to the ammonia storage tanks. The ammonia gas is then sent to the ammonia storage tanks. The ammonia gas is then sent to the ammonia storage tanks.



1 Interior of ammonia automatic scale and

converters are used in reacting a mixture of steam and the CO is converted to hydrogen

power required for id by exhausting the



Hydrogen blowers force the gas at conversion plant

5 These 2,500, compress the



A combination of visual devices was employed here on an accordion fold insert to simplify a highly technical article appearing in *Chemical and Metallurgical Engineering*, a first rate technical trade journal. The article tells how liquid anhydrous (free of water) ammonia is produced at one of the big TVA plants in Alabama. The story is told in both text and photographs. But because the photographs are complicated

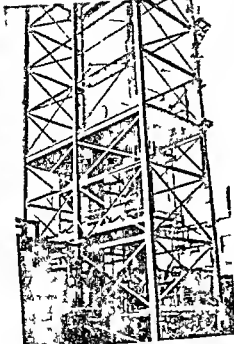


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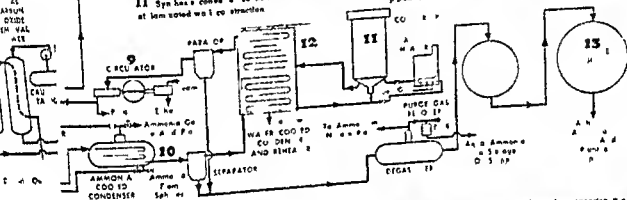
T. A. On



11 Syn gas conveyor to the conveyor at the bottom of the water-cooled structure

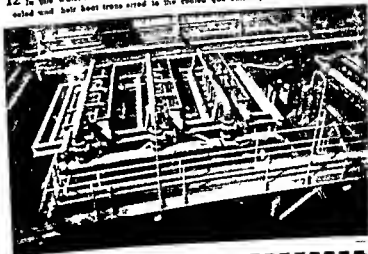


13 Liquid anhydrous ammonia from the separator is pumped and stored in these spherical vessels

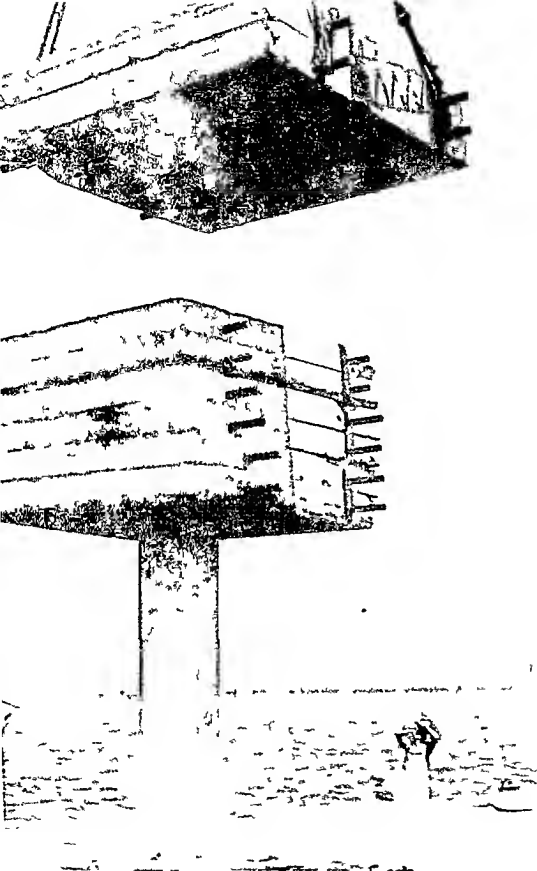


and recirculated gases are filtered and liquid ammonia-cooled condenser

12 In this water-cooled condenser of the drip type, gases from the converter are cooled and their heat transferred to the cooled gas entering the converter



and likely to confuse even the technical minded they are presented in sequence above and below a simplified diagrammatic chart which traces the flow of materials through the complicated machinery. The chart is keyed with numbers corresponding to those on the pictures so that the reader can study first one and then the other. Thus aided even a layman can understand the process.



This is the opening spread of a six page picture text combination published by *The Lamp* every other month house organ of the Standard Oil Company of New Jersey. *The Lamp* which goes to both employees and stockholders of the company is an aristocrat among house organs. Its photographs and art work are of the finest quality. It is printed on heavy glazed paper stock which reproduces both color and black

VENEZUELA

*Oil for the Allies is produced
by skilled nationals trained by
Creole Petroleum Corporation*

MILLIONS of barrels of Venezuelan oil for the Allies are being produced today by trained and capable Venezuelan nationals, who but a few years ago were without mechanical skills and experience. It is their contribution to the war for freedom from the land of Simon Bolivar, liberator of six nations.

Training and education carried on by the oil companies over two decades has brought Venezuelans into the most highly specialized and skilled oil industry jobs in their native land.

They are directing crews as new wells are drilled; they are in charge of transportation of oil by pipeline and tanker; they are working as geologists, technicians, electricians, welders, mechanics, truckmen and caterpillar tractor operators.

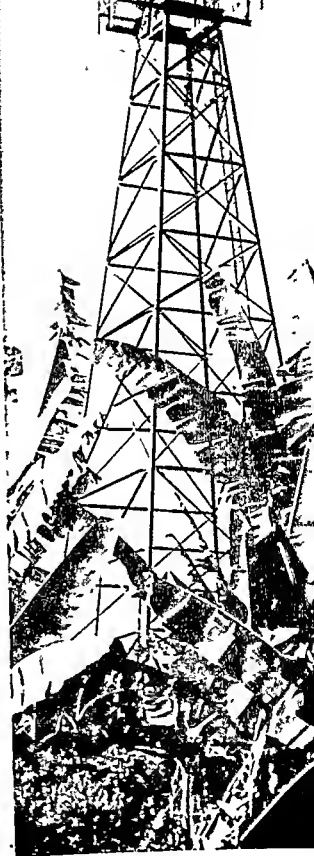
Creole Petroleum Corporation, a subsidiary of Standard Oil Company (N.Y.), produced about 115,000 barrels of crude oil a day or more than 50 per cent of the total daily Venezuelan production of about 765,000 barrels during the last quarter of 1941. And the hundreds of Venezuelans employed by Creole had a major part in this production.

Venezuelans also are working at specialized tasks in the refineries at Carrizito and La Salina. They are operators and are trained as foremen and for higher supervisory positions.

Crude oils from Venezuela are valuable sources of special petroleum products for war, some being extremely important for



FOUR 50-TON WEIGHTS, placed by floating derrick, lifted sink caisson over 150 feet long into bed of Lake Maracaibo through 100 feet of water. Four such caissons, supporting oil derrick over water form the foundation for underwater drilling. Above is a Venezuelan oil worker, right, derrick above a well in eastern Venezuelan jungle.



and white with remarkable clarity. Its editor, a former picture story writer on a national magazine, has a budget which permits him to send photographers on distant assignments, even to foreign countries, as in the case of the article above on the production of oil in Venezuela. The magazine ardently promotes company development, is less employee personalized than most house organs.



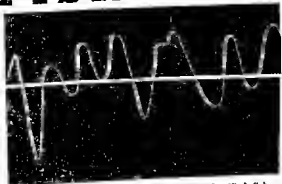
In wind tunnels like this, tomorrow's airplanes are born. The 24-foot fan of the Allen Memorial Aeronautical Laboratories is powered by an 18,000-hp motor. (Photo courtesy Boeing Aircraft Company, Seattle.)

Company magazines are often used to cement good relations with customers. This page from the *Westinghouse Engineer* features a picture taken by Boeing Aircraft (a Westinghouse customer) and Boeing is credited in the caption. The *Westinghouse Engineer* is a slick paper magazine published six times a year, presenting excellent photographs and authoritative, well-documented stories on highly technical subjects.

FISH TALK



Working with the setup above, Dr. Christopher Coates of the New York Zoological Society Aquarium has classified fish sounds and their corresponding audible manifestations.



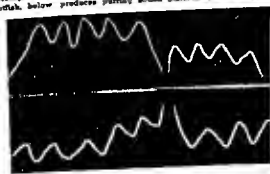
Trace at right represents the sounds of feeding goldfish.



Oscillation at left and corresponding oscillation at right above characterizes an amorous pair of Malaysian gouramis. Many fish make sounds by grinding their teeth, while others blow air from swim bladders to make croaking noises.



No pallidest implications, just an angry boxfish, above, expressing indignation after having been jabbed with a pencil. Grunts of annoyance from equatorial snappers follow. Happy codfish, below, produces purring sound plotted at the right.



ELECTRONICS — August 1944

A one page picture story in the trade journal *Electronics* proves that fish can make audible sounds although it takes an electronic sound track to hear them. The article is well put together with the action in each case placed opposite the sound track it creates but an obvious weakness from a reader's point of view is the complete lack of explanation of the apparatus that does the trick.

Hirohito's Helpers

These workers do not mean to aid the enemy they are simply thoughtless. But their small acts of negligence repeated a thousandfold amount to a serious set back in our war production. Names listed below are purely fictitious but they typify some of the offenders who unconsciously give indirect help to Hitler and Hirohito. Added together their daily shortcomings are more destructive than deliberate sabotage. Only they themselves can correct their own bad habits and put the full strength of industry behind our forces at the front. Although the enemy is on the run the war isn't over yet. Our fighting men will need every thing we can give them until the last shot is fired.



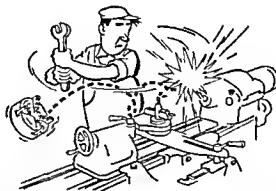
TOM TARDY usually punches in late. He'd much rather be on time but a few minutes longer in bed put him behind schedule and before he's through breakfast he sees he can't make it anyway. He loses part of his day's work and has a bad effect on his fellow workers.



WALTER WOLFE likes night life. He doesn't see why he shouldn't spend his wages the way he wants. He's right up to the point where his night prowling interferes with his day time duties. Nobody can hit the ball at 8 a.m. with too many highballs the night before.



PEARL PRATTLE can't seem to keep up with her job. Perhaps if she gave a little more attention to the work at hand this condition would clear up. All feminine fingers are not equally nimble but a little extra application will usually keep the production line moving.



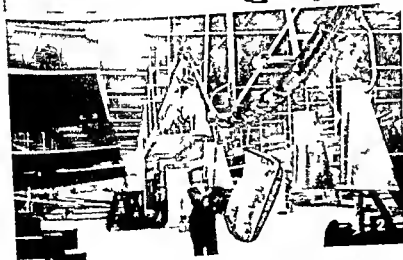
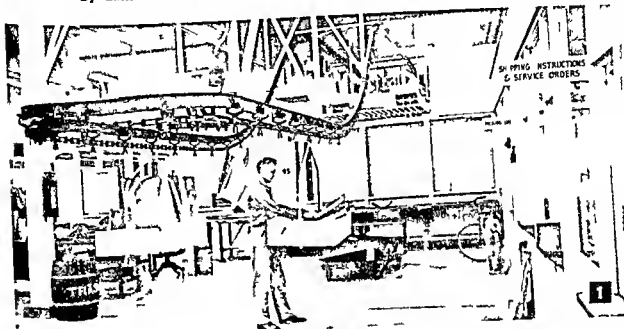
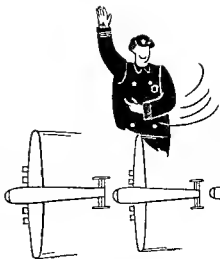
BILLY BULL believes there's no better way to budge a balky chuck than to hit it a wallop with a wrench. He doesn't appreciate the accuracy that has been built into his equipment and the destruction his heavy-handed methods cause. He'd do better to call the foreman.

This is part of a preachment in cartoons published by the trade journal *American Machinist*. Without much subtlety but with well aimed force the article pounds at factory workers who slow up war work and thus unwittingly aid the enemy by one kind of neglect or another. Throughout the period of war production factory managers have used similar visual devices in posters and company publications.

Hours Saved When Planes "Keep Moving"

North American at Dallas has been turning out the AT-6 Texan combat trainer, the P-51 Mustang fighter, and the B-24 Liberator bomber on conveyor lines. Here are selected views of operations on the first two with an idea of some of the savings realized. Of the 100,000 parts required, Dallas has made 97 percent.

By GERALD ELDRIDGE STEDMAN



1 The megalopast loop conveyor is a mile long. It picks up CTE and other parts from receiving and carries them to sub-conveyors at stations as well as carrying parts from place to place. The conveyor also brings small spare parts back to shipping bins shown here. The dial and hand indicate which of 20 transfer cars the load came from. Hand is reset upon reloading to indicate which has now received the load.

2 It is in the main conveyor bring part down for unloading and delivery to workmen. Where floor area is required for fabrication or assembly, the conveyor runs high, so that a framework braces it to catch parts should they fall, and thus to prevent injury to workers.

In a numbered picture sequence of which only the first page is shown above. Hings an aviation trade journal presented the story of conveyor lines which speeded up the production of fighting airplanes at the North American Aviation Company plant in Dallas, Texas. The figure of the gay policeman giving the go-ahead signal is repeated in miniature holding up a number to start each caption.

W. F. Thomas conducting a foremen's meeting at the Buick Motor Division plant #3 in Flint. Fifty-two similar groups meet two hours each week.



Fitting safety glasses. Bruce A. Trembley, safety supervisor and veteran Donald P. Hosenbaugh.

BUICK SUPERVISORS STUDY VETERANS' PROBLEMS

Eighty-five percent of all war veterans employed by the Buick Motor Division are immediately reabsorbed into a healthy, productive life without difficulty. The remaining 15 percent find their complications eased through the training program.

Operating on the theory that supervision and fellow workers have a responsibility as well as the return of war veterans, Buick Motor Division supervisors are studying veterans' problems two hours each week as part of the Buick executive training program.

A movie of the Buick process is being a

veteran is shown foremen, general foremen, assistant superintendents and superintendents who are specially trained to handle the veterans' needs.

In the case of veteran placement, all groups study the GI Bill of Rights and discuss the military's wishes in the matter and Buick Motor Division policy.

Advantages of a sympathetic, helpful attitude toward the veteran are stressed. But at the same time, these men are reminded that the veterans should not be set up as a separate group. That the objective should be the rehabilitation of proper work relationships so that men who have been in the service of their country can take their place with fellow workers on a job they are fully capable of handling.

The Buick Motor Company's plan for re-employing its returned war veterans is the subject of this picture article from *Folks*, one of General Motors' impressive house organs published monthly by the company's public relations department. Although it is not strictly a picture magazine, *Folks* makes generous use of the picture story technique in detailing General Motors' accomplishments and policies for its employees.

SEN George A. Lincoln and William S. Knerr. One of the most important functions is to see that the veteran is placed in a job he can handle.

FORGER William E. Cooper instructs war veteran Edward J. Smith in the proper method of covering the head of a helmet. Smith is a tank driver who has produced a fine Buckeye in the field.

MR. WATKINS Geraldine K. Bendall fills out an application for regular payroll deduction for bond purchases shortly after being rehired at Buck. Richard W. Ingham assists her.



MR. BOWEN IN NEED Gabriel Kovacs didn't wait long after being hired to make a request that was answered. Left to right: Kovacs, F. L. Smith, and George M. Somers.



LEAVING THE JUNGLE after work, veterans Frank Henssler and his brother, F. W. H. Henssler, are seen leaving the office. Henssler is a tank driver who has produced a fine Buckeye in the field.

readership. Like most other house organs, it also devotes considerable space to the activities and accomplishments of employees, whether in shop and office, on the bowling alley or tennis court, or in amateur theatricals. It devotes a page an issue to photographs taken and submitted by employees and their families, and for the best picture of each month awards a \$25 war bond.

Writing the Picture Story

IN A LITTLE BOOK entitled *Writing Is Work*, Mary Roberts Rinehart says

"Of one thing the reader can be certain, the more easily anything reads, the harder it has been to write. There is no such thing as light hearted spontaneous creation in the mind, before it is set down on paper."

Ponder those words. In them is wisdom born of wide, successful experience

"You write with ease to show your breeding,

"But easy writing's curst hard reading."

Writing, as a popular author has said, is a great deal like hitting yourself on the head with a hammer—when you stop, it feels wonderful.

Writing is indeed work, to some extent downright drudgery, and an agonizing kind of drudgery to boot. But for most writers, compensations greatly outweigh the agony. Rarely does even the most case-hardened practitioner lose the thrill that comes from seeing his own words on the printed page.

Picture story writing has its peculiar aspects and perplexities, but it also has much in common with other forms of writing. Like the others, it has the basic objective of communicating facts and ideas to the reader. All writing worthy of the name is communication, and the more lucidly and immediately it communicates, the better it is.

Writing," said Laurence Sterne, "is

but a different name for conversation." Some writers contend that this is an oversimplification, but Sterne had the right idea. If you can write so that the reader understands you as well as he would understand the conversation of his intimates, you are "getting over" to him and your work is successful—at least to the extent that what you write is worth communicating.

Of necessity, picture story writing, like most magazine writing, is of the kind called "popular." Do not let the adjective frighten you, even though it may be spoken with derision by your more intellectual friends. Harvey Deuell made excellent sense when he said:

"There is much confusion about what is called 'popular writing,' many speaking of it as if it were synonymous with poor writing. Nothing could be farther from the truth. A popular bit of writing may be a classic, and certainly much of the unpopular esoteric stuff is abominable."

A mass audience should be a spur to qualitative writing, rather than a deterrent. "Mass" means all kinds of people, high and low, rich and poor, Phi Beta Kappas and fifth graders. Communicating facts and ideas to such a cross section of humanity in a single medium is possible, but many writers with "literary" reputations have never learned how to do it. "Popular" writers have to know how and in learning many of them acquire distinction. At the very least, they

learn the virtue of clarity

Anne Hummert a radio executive who has employed scores of writers puts it this way

It isn't hard to make yourself clear to a Harvard professor. No matter how you stumble or how badly you express yourself he is fairly certain to understand what you are trying to say. It is the person without education or an elastic mind who must have everything said to him clearly and succinctly. Yet never can the story be so childish that your more sophisticated readers will be offended.

So-called popular writing is often first rate judged by any standard. Some of it is forever a part of literary history. As has often been said, a book has one leg on immortality's trophy when the words are for children and the meanings are for men.

In all writing simplicity and instant clarity are the greatest of virtues and the most difficult to acquire.

Although we have known and dealt with hundreds of writers we do not know any short cuts to simplicity and clarity. In our experience they have been achieved only by writers who went laboriously through three processes: thorough preparation, proper organization, rewriting—and still more rewriting.

The first two precede writing which is discussed later in this chapter. The third follows after your first drafting is finished.

These are the three keys to writing success. Proper use of them will overcome most actual deficiencies in talent. With our adequate attention to them even the finest talent will fall far short of its potentialities as many a slovenly genius has proved.

Let us consider them one at a time.

PREPARATION

We have noted that at least five sixths of the picture-story writer's time spent on any article is devoted to preparation for the one sixth given to actual writing. In

other forms of writing the percentage will be about the same although there may be less physical evidence of this ratio.

The hours, days and weeks spent in getting ready to write a story, article or book are known as the incubation period. During much of this time the picture-story writer confers with his editor, his art director, artist or photographer with or without assistance. Does a thorough research job on his subject, decides on a focus or angle, plans, writes a shooting script, makes arrangements for and supervises the making of photographs or drawings.

All these activities add up to considerable preparation for the actual writing job. For example, field work with artist or photographer is certain to develop countless little facts and facets which will be valuable when the typewriter pounding begins. If the writer knows his business every conversation with subject or subjects will be an asset in his execution of the finished piece.

In this respect the picture-story writer is more fortunate than writers dealing only in words. His responsibility for producing a picture story before starting to write it forces upon him a certain measure of preparation. Any text writer needs the equivalent of this kind of preliminary dredging, but he is less likely to get it unless he is self-disciplined.

A writer may be doing his hardest work when you least suspect it. We know one who claims that his most fruitful hours are those spent in gazing from a window. This type of incubation work is justifiably suspect among editors, but it is a stupid editor indeed who does not acknowledge the value of pretypewriter pondering.

A professional writer on an important assignment is likely to be incubating his story throughout most of his waking hours. Faring, shaving, walking the dog or reading a newspaper, he will conjure up lead paragraphs or write descriptions of his central character or plan the

sequence in which he is going to present his ideas. If he is really a writer, he can't help it, and the more of this daydreaming he does, the better his final product is likely to be.

Thus, when we stress thorough preparation as prerequisite to good writing, we mean more than research and field work and interviews and notes. We also mean thinking.

ORGANIZATION

Important as it is in any kind of writing, organization of a picture story should be neither complicated nor difficult for a writer who has clearly thought out what he wants to say.

Here again, the picture story writer has an advantage. Before he can start to write, he has had to decide on a focus and a chronology or some other continuity device. He has a layout in front of him on which his article has been thoroughly organized visually. He has merely to make his text pattern conform to the visual pattern.

We know that this sounds simpler than it is, but we also know that it is less difficult than organizing a text piece from scratch, whether fiction or nonfiction.

The major problems of organization are solved when the writer has

1. A definite approach or angle
2. A central focus, personal if possible
3. A continuity device or devices of the kind listed in Chapter 3
4. A lead (introduction) and a conclusion
5. A definite plan for tying together lead, middle and conclusion by due attention to the central theme or focus throughout

In other words, a story is properly organized when the writer has determined on a scheme for telling it logically, simply and clearly. Then, if he has in mind and/or on paper what he is going to say, he is ready to write.

Just how will you phrase or refine your

story? This is a vital question in the answering of which you will need and get editorial help, but the major responsibility will be yours.

REWRITING

One of our colleagues is fond of saying, "There is no such thing as good writing—there is only good *rewriting*."

We know some exceptions that can be cited to prove him wrong, but he is at least 98 per cent right.

We have been told, as you probably have, that Voltaire wrote *Candide* in three days and that even the best copyreader can't cut out a sentence without hurting it. To that, we can only comment that we don't know any modern Voltaires.

We have heard that Heywood Brown used to dash off 1,000 words of acceptable prose in a half hour, and that Clarence Budington Kelland wrote one chapter of *Arizona* while he was dummy in a bridge game. Both stories may be true for all we know. Mr. Brown was an exceptional man, and Mr. Kelland, to this day, is turning out novels at a pace which the average writer can only consider breathtaking. Even so, we suspect that long and concentrated incubation was a substitute for rewriting—that Brown and Kelland belong to that small select company who do their rewriting before they put a word on paper.

If you can do yours that way, you are thrice blessed. We don't know any writers who can. Our experience has tended to substantiate Mrs. Rinehart's contention that the more easily anything reads, the harder it has been to write. We are proud of a writer who can accomplish a good result on the third revision, but we are not shocked by one who needs four or five.

It is of course obvious that the more thorough preparation has been, the more carefully a story has been thought out, organized and drafted, the less need there should be for actual rewriting at the typewriter. Some writers prefer to do

the reader is attracted by anything which promises to touch on his own life job family bank account skill attractiveness physical or psychological condition to name only a few of the possibilities

Sometimes the name of a place or city may be a key selling word in a title Hollywood New York Paris Reno Greenwich Village the Golden Gate are obvious attention getters

Names that make news also sell magazine articles—and magazines Roosevelt Churchill Stalin Hitler Sinatra Hope Crosby Chiang Kai-shek Lauren Bacall Eisenhower MacArthur Betty Grable are names that have sold hundreds of millions of copies of magazines in the last decade They sell because they are loved or hated or admired or despised because they are controversial because their very appearance on a cover or a printed page arouses some emotion in the beholder They are to use a favorite editorial word provocative Good titles like the most widely read articles have that quality

A few examples may serve to point up the importance of titles Who for example would read Hawthorne's book entitled *Old Time Legends Together With Sketches Experimental and Ideal* if he could read the same book with the title *The Scarlet Letter*?

Alice in Wonderland a selling title for many generations is infinitely more effective than *Alice's Adventures Under ground* The colorful appeal of *Wonderland* makes all the difference

An American publisher of inexpensive reprints once issued one of De Maupassant's famous stories under its original title *The Tallow Ball* It sold 10,000 copies A revised edition entitled *A French Prostitute's Sacrifice* sold 14,000 Incidentally the second title more exactly describes the story than did the first

2. SUBTITLES

Virtually everything said about titles can also be applied to subtitles, which generally are continuations of the top

headline containing additional words set in smaller type The subtitle carries on the selling function by exposing a little more of the story and stimulating the reader's already aroused curiosity Many magazines to increase pulling power display subtitles on black grey or colored panels or otherwise dress them up so that even a casual reader will be impelled to stop and get their message

3. LEAD TEXT

The lead of the average newspaper story is a summary of what is to follow For this there is a mechanical reason when a newspaper is made up in type the story may be cut to make it fit the forms

If space is limited a magazine article may have the same kind of lead Or it may begin with a climax or high point of the exposition and flash back to the rest of the story—a common fiction technique It may also start with a quotation with dialogue an anecdote description or with a biographical take out of the central character

Before he puts a word on paper the experienced article writer has decided which type of lead is most suitable for the piece he is doing just as he has a definite idea of the conclusion he is going to use He knows that the lead has to live up to the selling job done by the title and subtitle and extend it If there is a big name in his story person or place he knows that belongs in the lead Among the other factors he will search for are action human emotional appeal controversy excitement behind the scenes flavor anything that can be brought directly into the lives hopes and dreams of the reader

It is important that the lead have pace that it move the reader quickly and smoothly into the body of the story A sloppily written lead can be repaired a dull one has to be thrown away

In a picture story it is also important that the lead establish a definite connection with the visual pattern around it It may or may not refer directly to anything

appearing in the pictures but it must complement and assist the picture story

4 SUPPLEMENTARY TEXT

The running text in a picture article is usually brief but its function is important. It carries the load of supplying information not contained in either pictures or captions; it must be packed with facts but not at the expense of flow or rhythm. Inevitably it benefits from close editing and much rewriting because when space is limited the carefully chosen word, the finely chiseled phrase, the long pondered sentence must do the work of paragraphs.

Although it should not repeat anything recorded elsewhere in the story, this text must maintain a close alliance with the picture story and continuously build up the central theme or thesis by incident, anecdote, accentuation or additional information. It will inform the reader best if it also entertains.

5 PICTURE CAPTIONS

The role of captions in a picture story is far more important than the uninitiated observer can possibly realize. It bears only faint resemblance to the function of captions under newspaper pictures or those in illustrated books—as contrasted with true picture books (such as this one) where pictures and text function integrally.

Captions in picture articles are not mere descriptions of photographs or drawings. They are *part of the story*. This is the lesson about picture story writing which writers from other media are slowest to learn. Some of them, although adept with other kinds of text, never do learn it. In other words, they never become picture story writers.

Picture story captions have a triple function:

1. To provide necessary picture descriptions
2. To keep the story moving forward
3. To supply information not contained in pictures or running text

In mulling over their research before starting to write, experienced picture story writers invariably set aside tidbits of important or fascinating information which they know can best be used in captions. If it is a personality story, the writer is certain to have facts bearing on the habit, character or idiosyncrasies of the subject which will fit best under pictures emphasizing those facts. In an action story, related in sequence, background facts will always be best presented in connection with one bit of pictorial action or another. Whatever the kind of story, captions should directly force the reader's eye to the picture and then back to the text.

This kind of caption writing is a continuous exercise in supercondensation for captions are supposed to do their three jobs without loss of punch or sparkle. The correctly dramatic word and the well-turned phrase are as welcome in a caption as elsewhere.

We know of no better training than picture-story caption writing for one who would learn to write tightly.

6 CONCLUSION

When you hear an editor say "Wrap it up," chances are he is not talking about a brown paper parcel. He is telling a writer to wrap up a story to conclude it with punch and decisiveness, to leave the reader gasping, laughing, raging—or at least pleasantly satisfied.

A good conclusion brings a story to an end smoothly and with finesse. Abrupt endings are as unsatisfactory in print as they are in life. A good conclusion restates or reiterates or reemphasizes the central theme set forth in the title and lead. It highlights the message of the picture story, and if it is properly persuasive, the reader will be impelled to devote additional time to the pictures.

A well-written picture story, in all its parts, reveals attention to all the essentials of good writing: knowledge, planning, thinking, organization, sentence-making, rewriting, and editing.

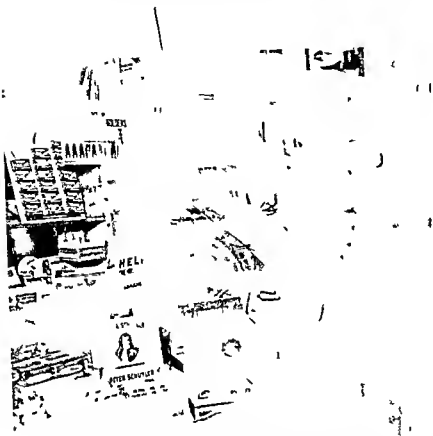
Picture interest is heightened by having the meat-market proprietor hold up the large steak for the customer's inspection. Note that first line of caption calls attention to this pictorial focus. The big smiles also help draw reader's attention to same point.

Competing with the steak above the counter for interest here is the lavish display of meats in the showcase. To add information and increase reading time, the art director placed labels on all items not immediately recognizable. A good picture-story writer thinks of such visual aids



This caption tied to the picture story by its opening sentence, also carries a big load of information. Transition from picture description to additional facts is made so neatly that reader is likely to be unaware of it.

Because of the crowded shelves in this store, the background of the photograph is cluttered. To keep the important point of this picture—an abundant stock of cigarettes—from being subordinated, art director ordered circles drawn around stock and package.



Use of background of crowded shelves in this store is necessary to show abundance of stock. To keep the important point of this picture—an abundant stock of cigarettes—from being subordinated, art director ordered circles drawn around stock and package.

City Without Food Shortages

Submitted by M. H. H. SOURCE: H. H. H.

Millions of us go smokeless and shellless, but Abilene, Texas, has a way of taking care of its stock.

Not a short-long again, no shortage of food in the beautiful city of Abilene, Texas. A customer order is filled. Abilene, Texas, has a way of taking care of its stock.

stock in the picture on most pages, which show LOTS of food. The stock is not a short-long again, no shortage of food in the beautiful city of Abilene, Texas. A customer order is filled. Abilene, Texas, has a way of taking care of its stock.

Abilene, Texas, has a way of taking care of its stock. The stock is not a short-long again, no shortage of food in the beautiful city of Abilene, Texas. A customer order is filled. Abilene, Texas, has a way of taking care of its stock.

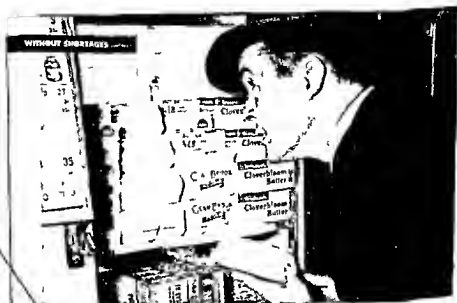
The main title is a simple description of the article. It contains no verb, hence is too passive to be ideal, but is attention-compelling because of the very nature of the subject matter. In this case, the name of the city was not considered a 'selling word'.

Subtitle extends selling begun in title by 1. Emphasizing that story deals with reader's common problems. 2. Adding information that Abilene, Tex., has a way of solving those problems. This impels more reading to find answer to: How?

Lead paragraph keeps the reader participating by contrasting the situation in Abilene with that in his own community. It stirs his appetite with butter and chocolate, then calls attention to personalized focus of the picture story.

Supplementary text moves smoothly and naturally from the curiosity-provoking lead into information which satisfies most of the curiosity. Note the choice of words which enabled the writer to load second and third paragraphs with facts.

In this layout, two captions were crammed into space for one in order to give the photographs above and below more display space. Such departure from orthodox practice, occasionally justified by an emergency, complicates the writer's problem; but here he managed not only to describe the pictured situation but also to provide interesting facts of Abilene's hotels, restaurants and food wholesalers.



Customer is working bags in Abilene's first department store and the shelves are well stocked with canned goods, for this. The shelves are well stocked with canned goods, for this. The shelves are well stocked with canned goods, for this.



As they were intended to, bananas dominate this picture. A large bunch in the left foreground serves as a frame for the central character, the repeated identity who gives this story its vital continuity. The clerk holds a smaller bunch in his hands, and the caption above tells how many a customer may buy, and at what price. Note that it adds information on vegetable supply, paper shortage.

The candy bar in the hand is the focal point of this picture just as steak was in the first shot cigarettes were in the second etc Repetition of situation given variety by subject matter provided visual emphasis



The display of candy bars and gum in this final photograph astonished readers attracted comments from dealers and consumers all over the country It required little description but the writer tied the caption to the picture by making his first sentence apply to the candy rationing The rest of the caption is a conclusion for the story a summing up of Abilene's attitude its hope of remaining a city without shortages

Including title, subtitle running text and captions *City Without Food Shortages* contains 592 words Between its inception and its completion four weeks elapsed When it was shipped to the printer it represented the collaborative effort of eight persons—two writers two editors a photographer an art director a layout designer and a copyreader Research and field production required 12 days actual writing two more Of 200 photographs taken five were used Every piece of text was rewritten at least twice some captions many times It is a relatively simple and fairly typical product of magazine picture story technique

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